

The ART of DRAGONLANCE® Saga



Foreword by
Margaret Weis and Tracy Hickman

the ART OF



Based on the fantasy bestseller by
Margaret Weis and Tracy Hickman

Edited by
Mary Kirchoff



THE ART OF THE DRAGONLANCE® SAGA

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When the first DRAGONLANCE® products were published in 1984, people were amazed, impressed, and captivated by the artwork, which most agree is some of the finest fantasy art ever produced.

The artwork was first featured in the DRAGONLANCE calendars, which sold out almost immediately. DRAGONLANCE fans sent in requests for copies of the artwork. In addition, they wanted to know "the inside story" on the making of DRAGONLANCE. They wanted to know who designed it, who worked on it, how it came about.

The Art of the DRAGONLANCE Saga was created to fill both needs. The book collected in one volume all the art that had been previously published in the calendars and on novels and game products. The book also presented for the first time concept artwork and preliminary sketches that had never before been seen. The art book sold out and, due to the expense of production, was not reprinted—much to the distress of DRAGONLANCE fans who have since haunted used books stores searching for copies.

It is therefore with much pleasure that we are pleased to bring you, once again, *The Art of the DRAGONLANCE Saga*, combining the work of some of fantasy's top artists with the story of the project's inception and creation. We hope you enjoy it.

Margaret Weis and Tracy Hickman

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Pencil sketch for cover painting, "Dragons of Desolation," acrylics and oils, by Keith Parkinson, from the 1985 DRAGONLANCE® calendar

In the beginning . . .



"Somewhere this world of Krynn exists . . . and we're all a part of it." —Tracy Hickman

The gods of Krynn came together in May, 1983, to discuss the creation of the world.

They didn't meet in the fabled halls of Valhalla, nor upon Mount Olympus. They met in an old hotel in downtown Lake Geneva, Wisconsin—a hotel that had been converted into an office building and was the corporate headquarters of the largest, most successful role-playing game company in the world—TSR Hobbies, Inc.

The hotel was not a prestigious meeting place for the gods. They still tell the tale, in fact, of the designer who fell through the floor of his third-story office. Hearing a crash, one of the top executives was considerably startled to look up and see a foot sticking through his ceiling.

Out of the chaos in the heavens a world was formed—a world of wonder and danger, a world of romance and daring, a world of laughter and tears.

The world of the Dragonlance.

The god who began to envision the possibility of this world in his mind was the God of Marketing. This god ascended from his mighty throne one day in early 1983 and announced that he had done a survey. And, according to the survey, people who played the DUNGEONS & DRAGONS® game wanted more dragons.

"Therefore," said the God of Marketing to the Gods of NPD (New Product Design), "give us dragons."

The call went forth. The gods moved from their hotel into a new spacious building of carpets and modular cubicles, secure floors, computers, and no windows. Here it was that the designers of NPD brought forth their dragons and, after due consideration, one was chosen. This was a three-part tale, originally titled *Eye of the Dragon*, written by a new staff member from Salt Lake City, Utah—Tracy Hickman.

To Hickman and to Harold Johnson, manager of NPD, was given the responsibility of creating the world and all that lived therein.

"Harold and I spent a weekend at my house—" begins Hickman.

"*My* house," interrupts Johnson.

"No, *my* house was the first meeting," returns Hickman. "Your house was the second meeting."

Johnson shakes his head.

"Anyway," Hickman continues, "we spent one weekend somewhere coming up with what would eventually be the basic plot and characters."

"You see," continues Johnson, "we wanted something more than a Kill-the-Dragon-of-the-Month series, which is what Marketing was proposing. We were tired of the old hack-and-slash modules, and we figured our players were tired of those, too. We

wanted a game with depth, a game where there was more than just find the monster, kill it, snatch the treasure, find the next monster."

The two developed a plot based on a group of diverse adventurers searching for an ancient artifact to rid the world of an ancient, legendary evil—dragons.

"We wanted the dragons to be really awesome," Hickman says. "Dragons in some of the games were so wimpy a party of gully dwarves could have killed them. We wanted our dragons to be fearsome, really tough! And so we made them nonexistent in this world at first. They were supposedly only creatures of legend. We played it up big so that when our players finally meet a dragon, they're scared out of their socks—and deservedly so!"

It was also decided, at this time, to develop characters people could play if they chose. These were to be the Heroes of the Lance, and each character would represent one of the character classes in the game: fighter, magician, cleric, thief, and so forth.

"That was a controversial idea," Hickman recalls. "Some people predicted it would be the downfall of the series. They said players like playing their own characters and would resent having to play others. We made it a choice; players could bring their own character into this world or they could play the ones we developed. As it turned out, the characters we developed became so popular, people started taking them into other campaigns!"

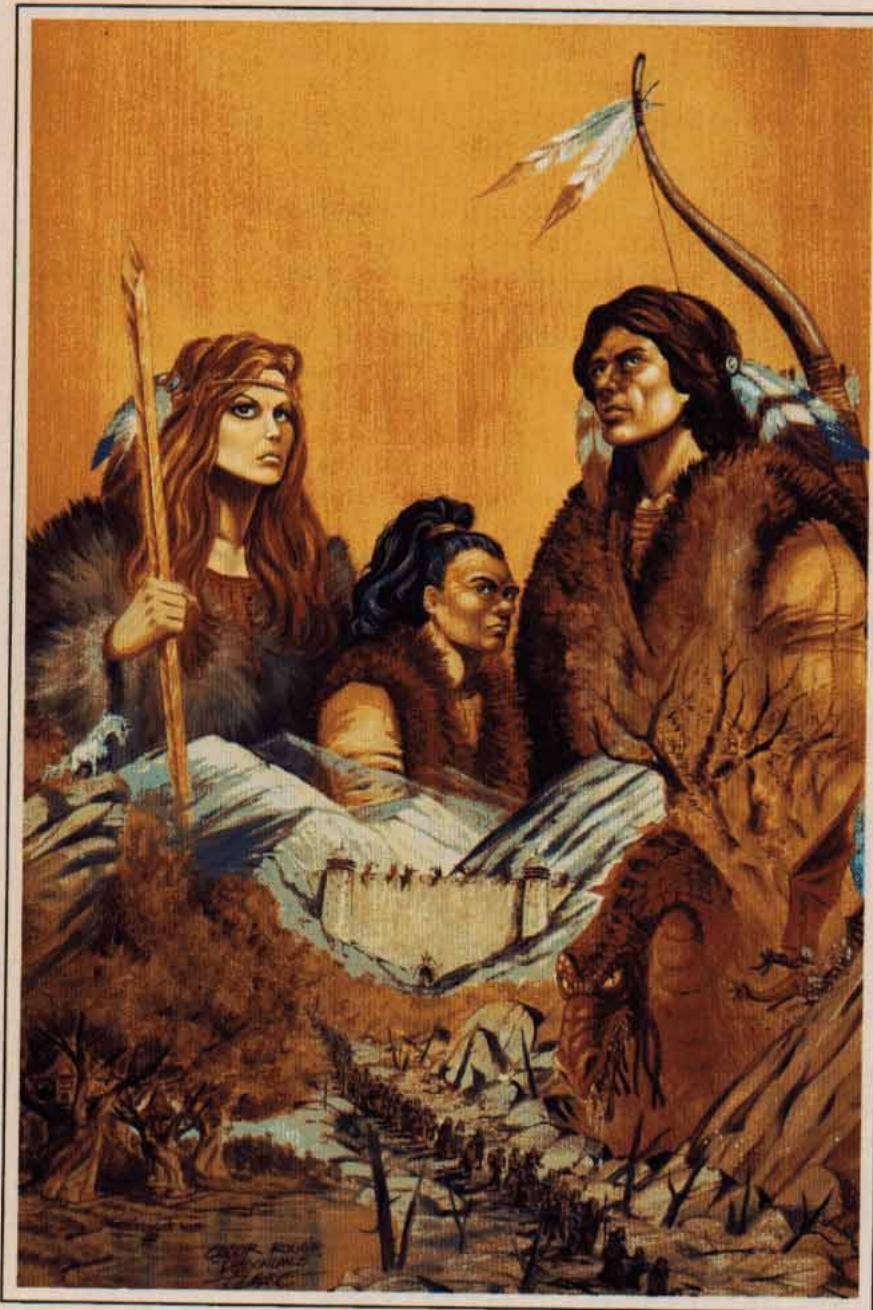
At this point, NPD needed to present their idea to the Supreme Gods of Management. In order to have an impressive package, the creators of Krynn needed what is called "concept art" to give Management an idea of the product's "look."

"Harold and I spent one afternoon describing Krynn and its people and creatures to Larry Elmore, TSR staff artist. We particularly concentrated on the characters, since these were one of the most important elements in the game. Larry was so excited by the concept that he went home and in one weekend—on his own time—produced the four original DRAGONLANCE® paintings portraying the major characters and events."

The Gods of Management looked with favor upon the world, and Project Overlord—as it was code-named—went into high gear. A larger design team was formed under the leadership of project designer, Hickman. By this time, the project had grown considerably in scope. What began as a three-game module series was now a proposed twelve-module series plus a trilogy of adult novels, a full-color calendar by TSR staff artists, miniatures, toys, and articles and short stories.

The new design team began forging the world.

"The meetings were long and certainly not dull," recalls Hickman, laughing. "There were arguments and debates, as there should be in creative sessions. We were, after all, doing something that no game company had ever attempted before now—producing game modules with a connecting storyline and characters that would carry over from one module to the next,



original color rough, oils and acrylics, by Larry Elmore

growing in all aspects of their lives."

One discussion centered around the halfling character class and went something like this:

"Should we have halflings?"
General cries of "yes" and "no."

"Our players like them. I say we leave them in."

"I say they go. Too Tolkien."
"Let's come up with a new race then."

"Small, childlike—"

"No furry feet!" General consensus.

"Let's make them natural-born thieves."

"Hey, I object to a race of thieves!"

"What if they steal just because they're curious? They don't really mean to take anything, and they don't steal for gain."

And so the race of the kendr— and the character of Tas-slehoff Burrfoot—was born.

The world of Krynn was divided into three major races, to coincide with a theme that was rapidly developing: the balance of the world between Good, Evil, and Neutral and how that balance needed to be maintained in order to keep the clockwork of the world in motion. The elves represented the extreme Good, the ogres extreme Evil, while humans were the race that swung the pendulum, free to choose between the two.

Added to this were the creatures of the world, including dragons as the highest of their order, again divided in three groups: good dragons, evil dragons, and neutral dragons. Then came the minor races

created by accident: dwarves, kender, and gnomes. At the beginning of the story, the races were divided and polarized because of the recent destruction of the world during the Cataclysm. One of the lessons taught in the story is that the differing races must learn to put aside their petty jealousies and hatreds in order to join together to defeat the evil that threatens them.

The original group of companions (the Innfellows) was made up of a representative from most of the races. The party itself carried out the theme: some of the characters were good (Sturm, Caramon); some neutral (Tanis, Tasslehoff, Flint, Raistlin) and one evil (Kitiara). Of these, the leader of the group—Tanis—carried the theme further in that he was a half-elf, divided within himself, in love with an elf maiden, Laurana, who represented Good and a human woman, Kitiara, who was evil.

The memories of who created what particular character have become blurred. Harold Johnson is credited with developing the kender. Tracy Hickman produced Tanis, Laurana, and Kitiara. The gods originated with Jeff Grubb, who gave Raistlin hour-glass eyes and golden skin. But the majority of the characters came out of hours of discussion and plot development, and many simply grew as they went along.

The artists themselves, who were working on the 1985 DRAGONLANCE® calendar at the time, had a tremendous influence on how the characters looked and dressed. The artists spent many hours with



original color rough, oils and acrylics, by Larry Elmore



original color rough, pen, ink and dyes, by Larry Elmore

the design team, learning about the characters and the storyline, to which they brought their own unique ideas.

"It was extremely helpful to have Tanis standing in my office, so to speak, in the calendar painting" says Margaret Weis, co-author of the Dragonlance novels. I knew what he looked like, what he was wearing. I even came to know the intense, serious expression on his face that Larry gave him in the calendar cover painting. Larry's original conception of Raistlin also influenced me. There is, to me, a world of suffering in the mage's face that affected me a great deal and made him my favorite of the characters."

Weis joined the design team in the late fall of 1983, when she was hired as an editor in the book division of TSR. She was originally given the responsibility of developing the plot for the proposed novel series and working with authors to develop it.

"Although I can remember being a bit intimidated by the people on the design team, particularly Michael Williams's red suspenders, Doug Niles's full beard, and Tracy's habit of talking with his feet propped up on the desk, I was soon enthralled with this world these people had created. I moved into Krynn, lock, stock and barrel, and I've never left!" Weis laughs.

The company's original idea was to contact various authors who would be interested in working on the series, give them a plot outline, and ask them to submit samples of

their work.

"We made lots of mistakes at the beginning of this project," says Hickman. "One was that we thought the action in the novels should follow the action in the game. As this turned out, it made for too many characters in the early novels (one reason we split the party) and made the early novels too long. We had to cut over one hundred pages from the first book."

"There were so many characters to keep track of in those first books," says Weis with a sigh. "We kept having to take a head-count. Is everyone here? I remember once I left Elistan out of an entire section in the second novel. I simply forgot about him, probably because I never really liked him. He was so good he was boring. I remember going to Tracy, practically in tears, and saying 'Do I really have to put him in? Can't I kill him?'"

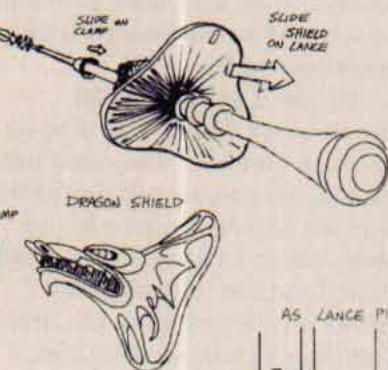
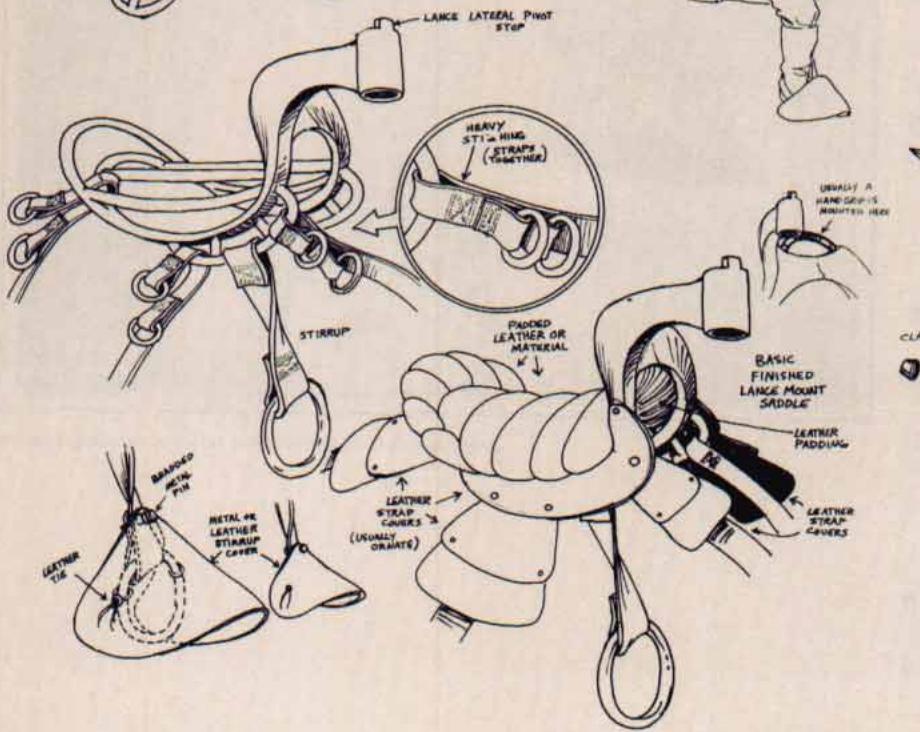
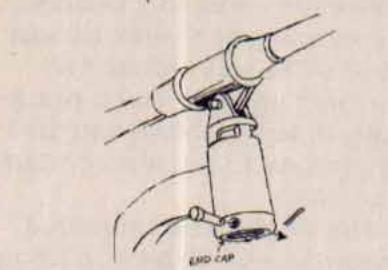
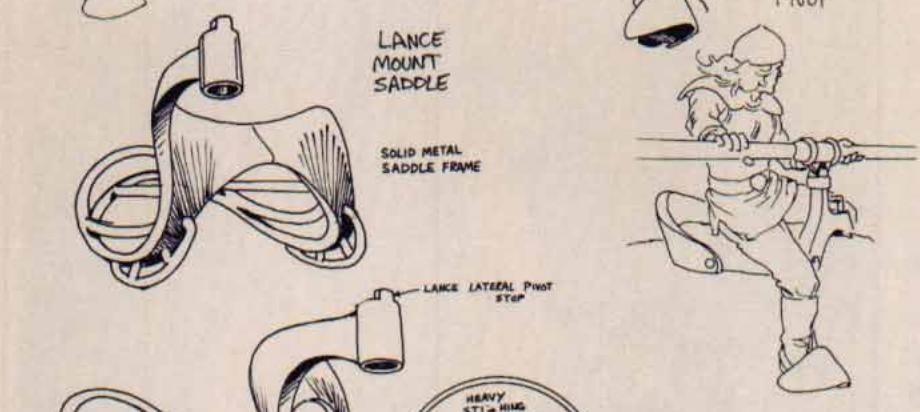
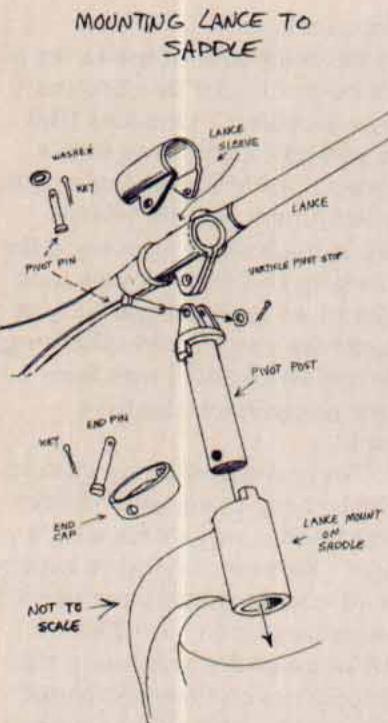
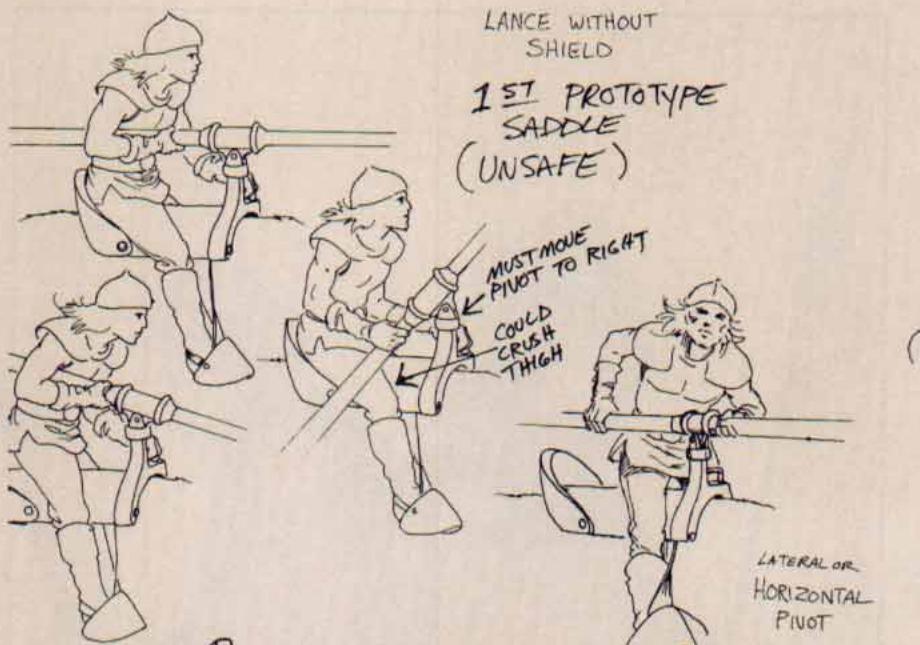
The writers who submitted material were all good, each in his own way, but none provided exactly what the design team was looking for.

"We tried working with them," says Weis, "but it soon became clear to Tracy and me that no one knew our world the way we did. My degree in college was in writing, I was a published author (although I'd never published a novel), and I told Tracy that we were the ones to write this book. We took one weekend and wrote the prologue and the first five chapters to *Dragons of Autumn Twilight*. That sounds incredible to me now, but we had lived with the story so long, it just poured out!"



original color rough, oils and acrylics, by Larry Elmore



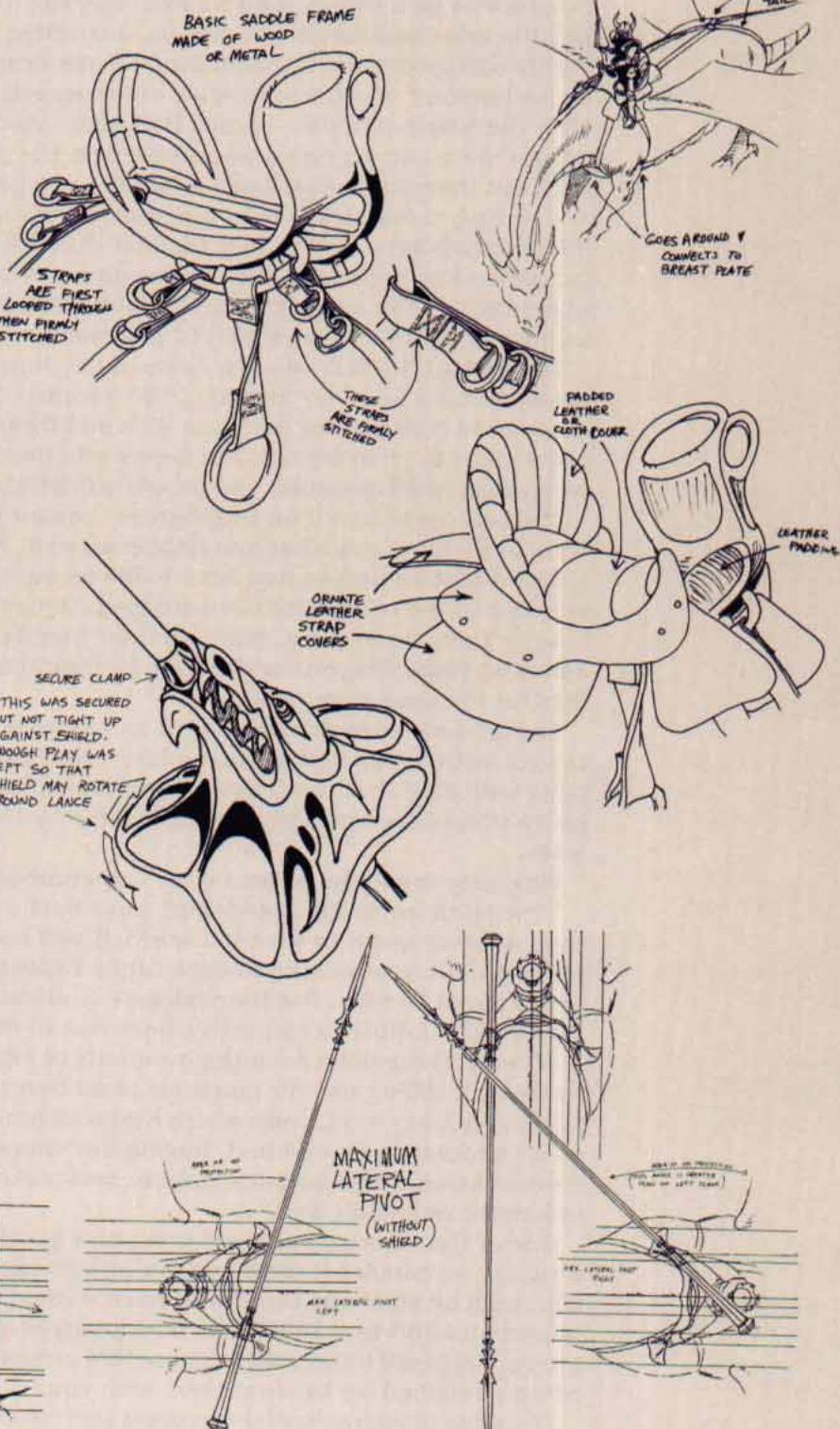


The DRAGONLANCE® design team realized that if they intended to name this saga after a new weapon, they'd better know what the weapon's powers were! They considered making the lance magical, firing a beam that drew its power from the life force of the dragon itself, but they abandoned the idea because it touched into the realm of science fiction.

"I'm a stickler for detail, so I got fired up about designing the dragonlance," explains Larry Elmore. "I couldn't see how a man sitting on a dragon flying at high speeds, spearing other dragons, could keep from getting knocked off.

"I decided that the lance needed to be fastened to a saddle that would allow it to pivot to cushion the rider against a jarring blow. If a rider spears a dragon to his right and the dragon continues on, the swinging lance will knock the rider off unless there's a stop of some sort. And he couldn't use a normal shield because the lance would take two hands. The solution was a shield that fit over the lance, triangular in shape so that it could rotate across the dragon's back and offer maximum protection to the rider."

A BASIC SADDLE FOR DRAGON RIDERS



TSR, Inc., decided to take a chance on the two unknowns, Weis and Hickman, and agreed to let them write the books.

"Although the series was intended to be a trilogy (and we even had the fourth book about Raistlin and Caramon in our minds), our editor, Jean Black, prudently had us provide a true ending for the first book in case the series bombed. The game module series was designed to end after the fourth module," recalls Hickman. "All of us on the design team and everyone who worked on the project believed in it. But there had never been a role-playing game like this one, and already a few critics were questioning the use of pre-determined characters. Add to that the fact that one book by two people no one had ever heard of was going to fall into the world of publishing like a raindrop in the Blood Sea. It was absolutely wonderful of TSR management to take such a big risk."

The DRAGONLANCE calendar came out in June, 1984. The first game modules were introduced at TSR's annual GEN CON® game convention in August of that year. Weis and Hickman had the first novel ready to go in the fall. The games and the calendar were receiving a good response, and people wanted the book.

"No one could find it on the shelves," remembers Weis. "No one could figure out what had happened to it. Finally it was discovered that a mistake had been made by our distributor and very few of the books had been shipped. Once they were, people bought them, read them, and told their friends about them. In January, 1985, *Dragons of Autumn Twilight* hit the best-seller lists for the bookstore chains.

The artwork undoubtedly played an important role in the success of both books and game modules. Mail coming to the company indicated that many people had picked up the book or the game simply because they were attracted by the stunning artwork.

What else made the project such a phenomenal success?

"The team work, the friendship," says Weis. "This was more than another quest to save the world. It was a series about people and their relationship to each other. Especially, it was a series about friends. The friendships I've made in working on the DRAGONLANCE project have been one of the best parts of it."

"Finally, there have been the hundreds of people who have written us, telling us how much pleasure they've had visiting Krynn. As Tracy says, somewhere Krynn exists. I like to think of us all wandering around in it, having our valuables lifted by curious kender, dodging draconians, and picking up the hats of befuddled old magicians."

One of the reasons the world is so alive is that through the artwork, we can see it clearly in our imaginations. The TSR artists, both on staff and those who have worked with us freelance, played an important role in the development of the series. We are very pleased to be able to share this artwork, some of it being published for the first time, with you.

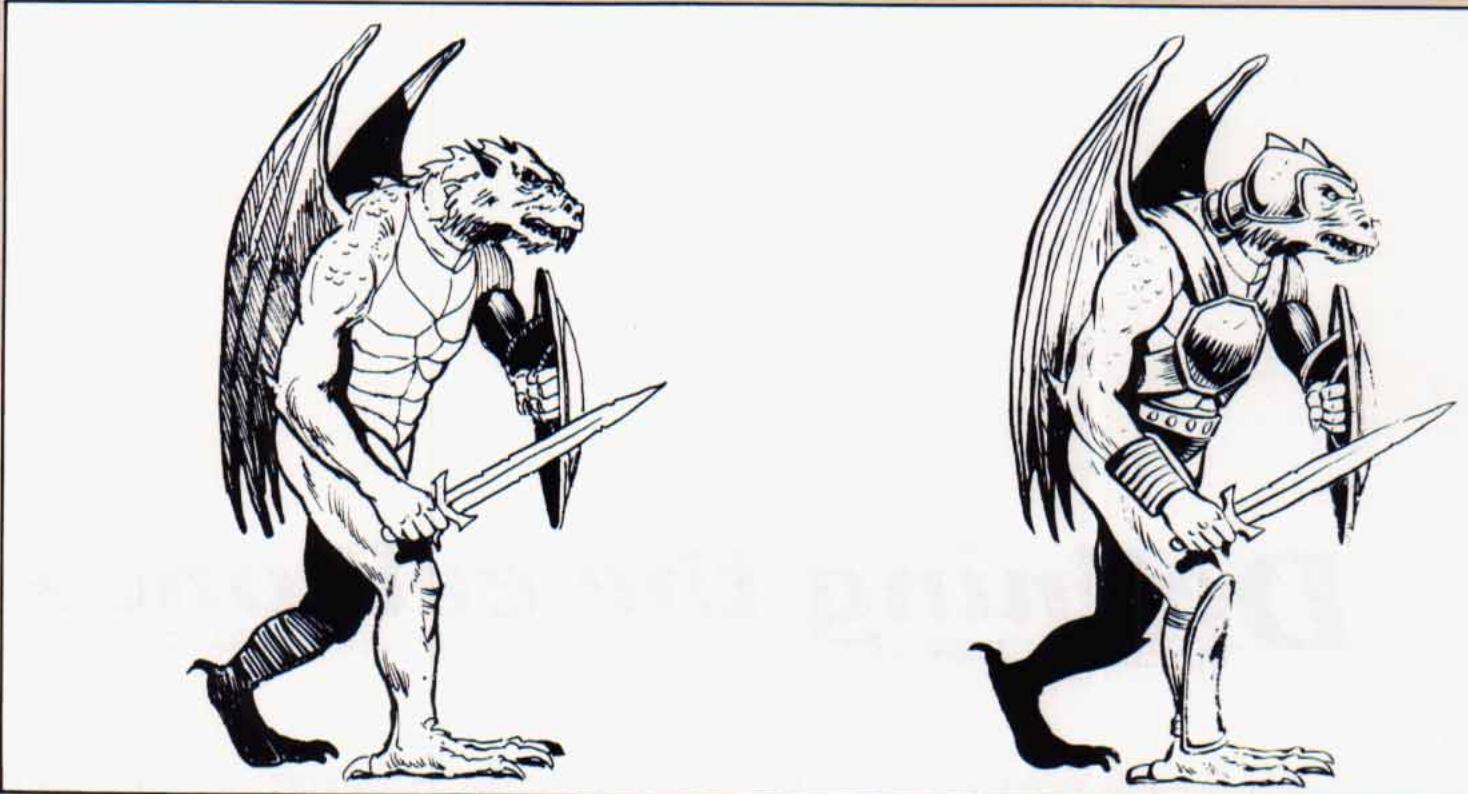
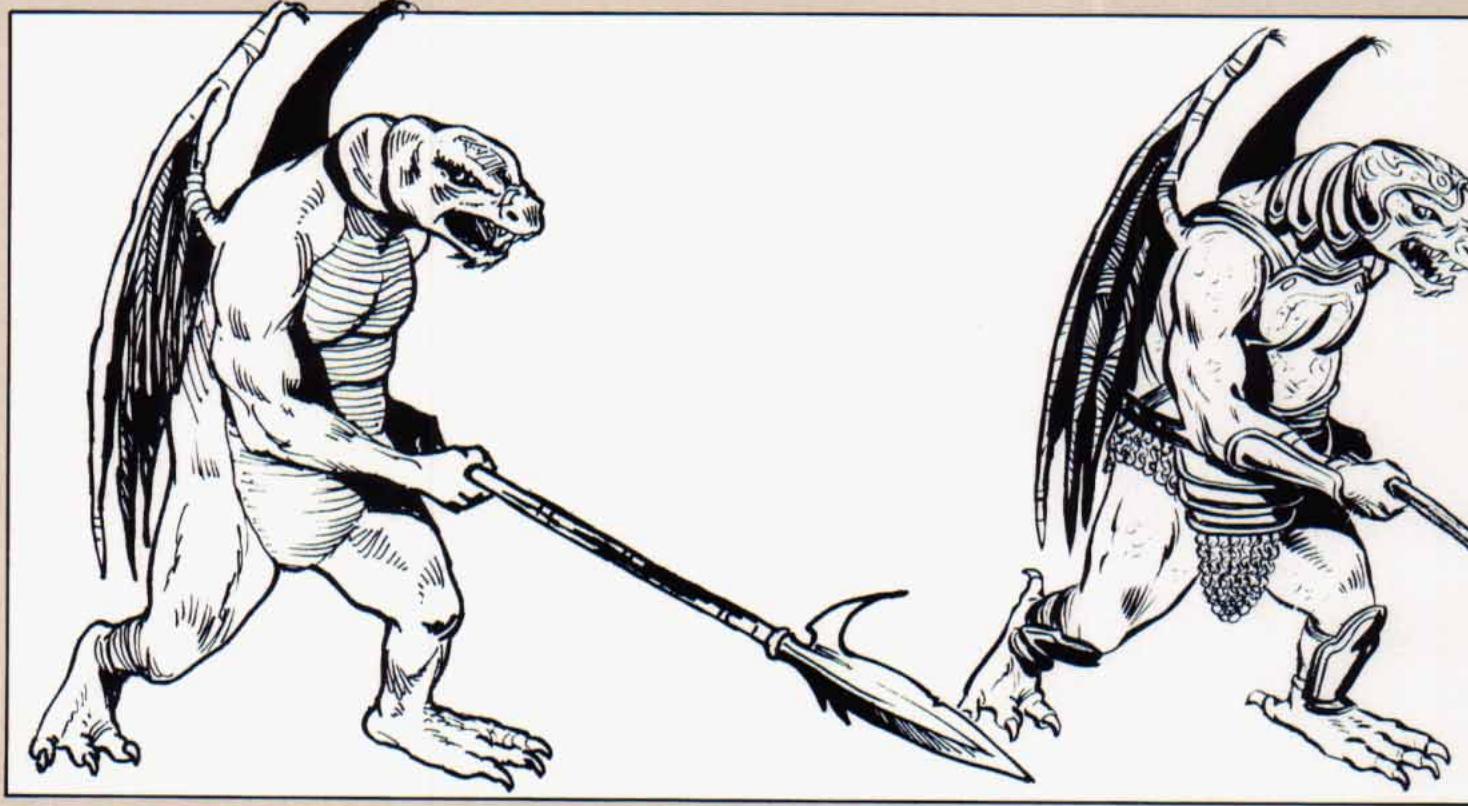
The gods of Krynn look down upon their work and smile.

Defining the evil ones



HIGHLORDS ♦ ARIAKAS ♦ VERMINAARD ♦ GAHKAN ♦ EMBER ♦ DRACONIANS ♦ AURAKS ♦ BAAZ ♦ BOZAKS ♦ KAPAKS





Ink drawings by Larry Elmore



"Silvara and I watched in awe as a dark-robed cleric brought forth a shining golden dragon egg and placed it upon that four altar. Joining hands, the Black Robed magic-users and the dark clerics began to chant. The words burned the mind. . . .

And then . . . then the golden egg upon the altar began to darken. As we watched, it turned to a hideous green and then to black . . .

The blackened egg upon the altar cracked open . . . and a larvalike creature emerged from the shell. It was loathsome and corrupt to look upon. . . . The larva split its slime-covered skin and from its body came the evil forms of . . . draconians."

—Gilthanas, *Dragons of Spring Dawning*

Leathery wings sprang from its back. It had the scaly flesh of a reptile; its large hands and feet were clawed, but it walked upright in the manner of men. The creature wore sophisticated armor that allowed it the use of its wings. . . . The creature had the face of a man, but it was as if some malevolent being had twisted it into that of a reptile!

—*Dragons of Autumn Twilight*



The design team wanted to create a new race, as Tracy Hickman put it, "to replace the overused bad guys, ogres." The theme of good dragons versus bad dragons had already been established; what better bad guy than a good guy perverted by the bad guys? They wanted different types of dragonmen, loosely tied to each type of metal dragon.

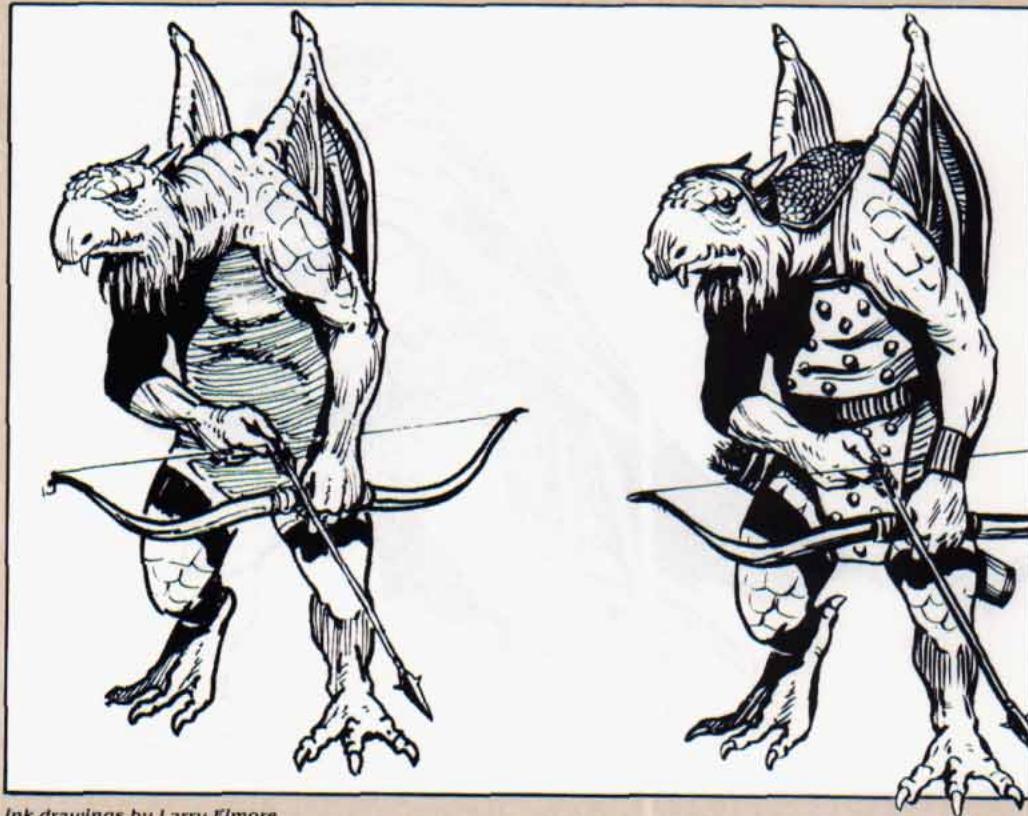
Conversations between Elmore and Hickman solidified what the dragonmen would

look like: they would be vaguely human (upright stance), but they would have wings and look overwhelmingly reptilian. Elmore looked at the established game statistics for these "draconians," as Hickman called them, before beginning and based his decisions on size and weight on those stats.

The draconians were patterned after the dragons they derived from. Everyone wanted the dragons of Krynn, however, to look different from the standard AD&D® game dragons. While a red dragon from Krynn has the same game statistics as any other red dragon, for example, it has a distinctive look that identifies it as a dragon from Krynn. Despite the fact that Elmore loves designing things ("I could have spent a year just designing stuff"), the artists decided that whoever did the first painting of each type of dragon would set the pattern for that dragon and its draconians.

Elmore's original draconians (far left on pages 18 and 20) have no tails. In the story, draconians sometimes disguised themselves as humans, and a tail would be very hard to hide. However, when TSR's Dave Sutherland added tails to make the draconians look more reptilian, everyone liked the look so well they kept it. But no one ever drew a draconian in disguise.

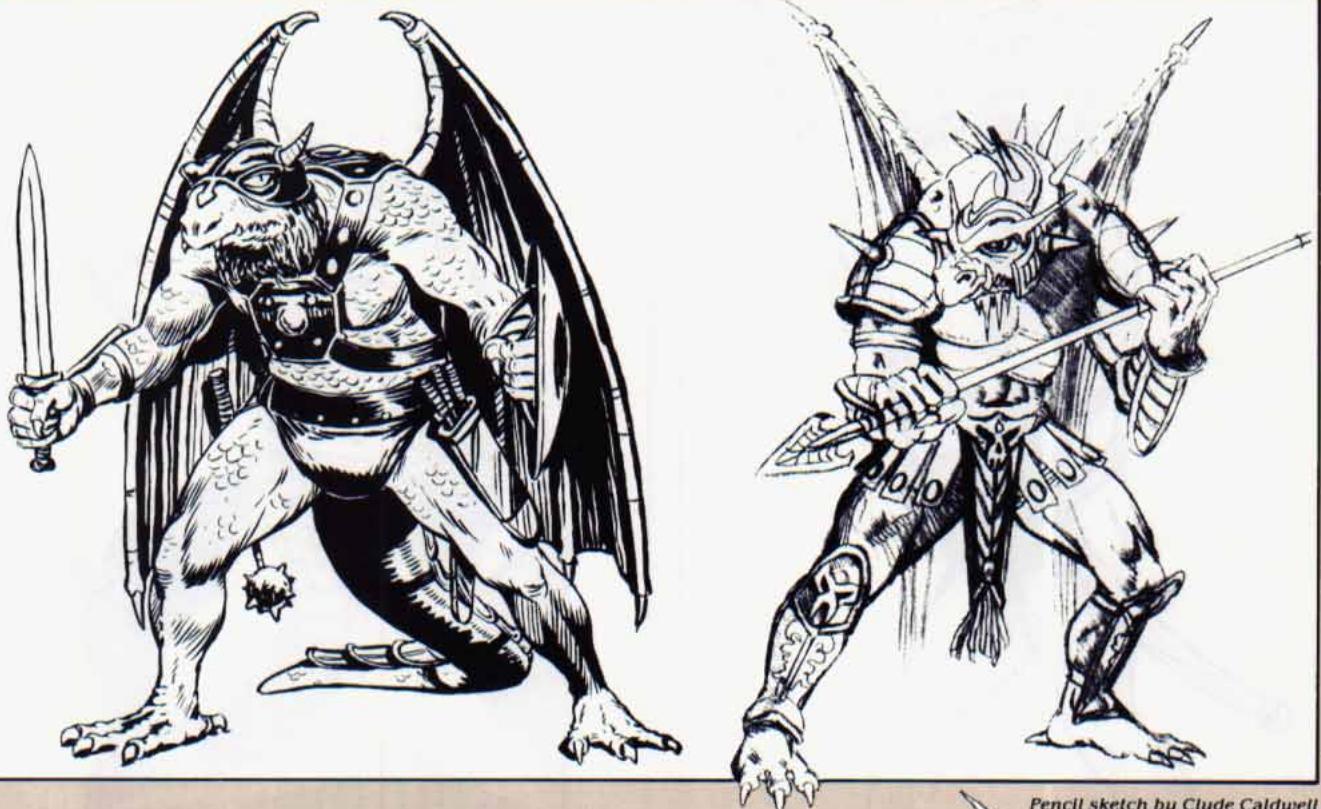
The two draconians at far right are preliminary sketches from Clyde's painting for *Dragons of Triumph*. The (tailless!) draconian at top faces right in the final version of the painting.



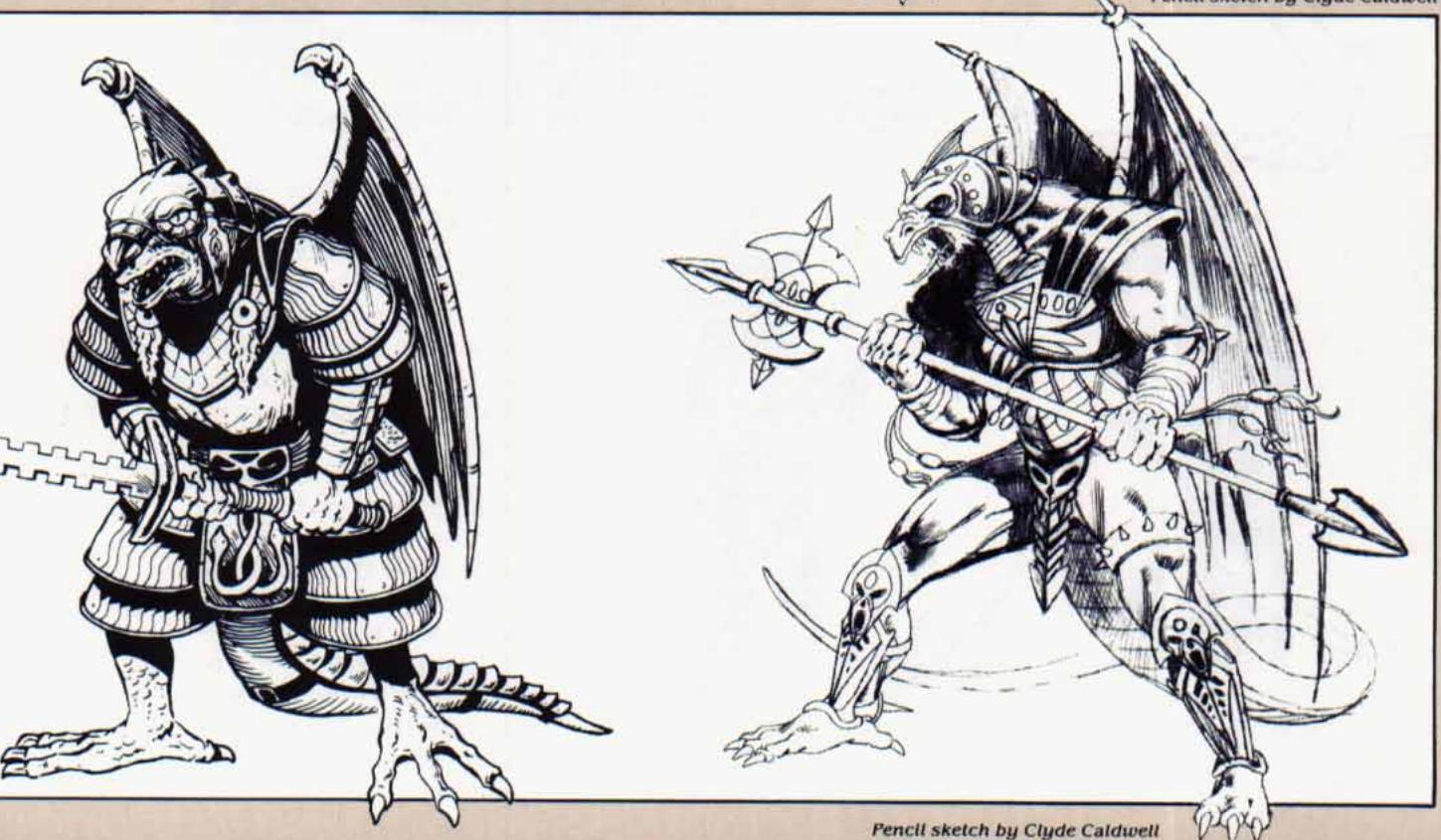
Ink drawings by Larry Elmore



Ink drawings by Larry Elmore



Pencil sketch by Clyde Caldwell



Pencil sketch by Clyde Caldwell



Ink drawing by Larry Elmore



Ink drawing by Diana Magnuson, from "Dragons of Faith"



Ink drawings by Dave Sutherland

Aurak draconians, derived from gold dragons, were one of two draconian races capable of using magic (along with bozaks). Also, gold dragons are the only wingless dragons. Auraks are easily recognized because they, too, have no wings.

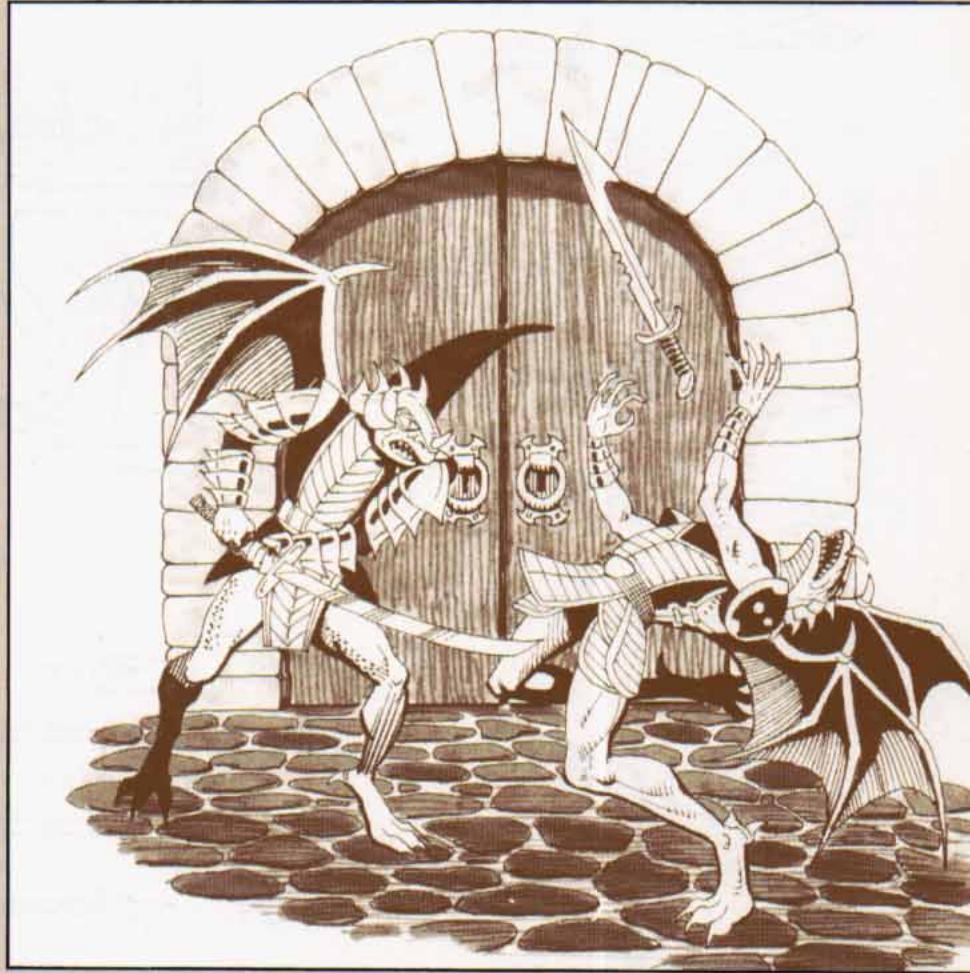
Compare Larry Elmore's original aurak sketch to Diana Magnuson's spell-casting aurak. While there are differences, the overall similarity is a hallmark of the DRAGONLANCE® products. All of the artists involved strove to maintain consistency with each other's visions. The effort spent on

preliminary planning and design paid off throughout the project, which involved more than a dozen artists.

The auraks, below, opposite page, are two of Dave Sutherland's design sketches for aurak armor.

When drawing the interior illustrations for *Dragons of Spring Dawning*, Jeff Butler patterned his creatures after the style of Denis Beauvais, who had illustrated *Dragons of Autumn Twilight* and *Dragons of Winter Night*. Note the similarities between Denis's draconian (bottom right) and Jeff's (top). Careful readers will also notice that none of these draconians have tails!

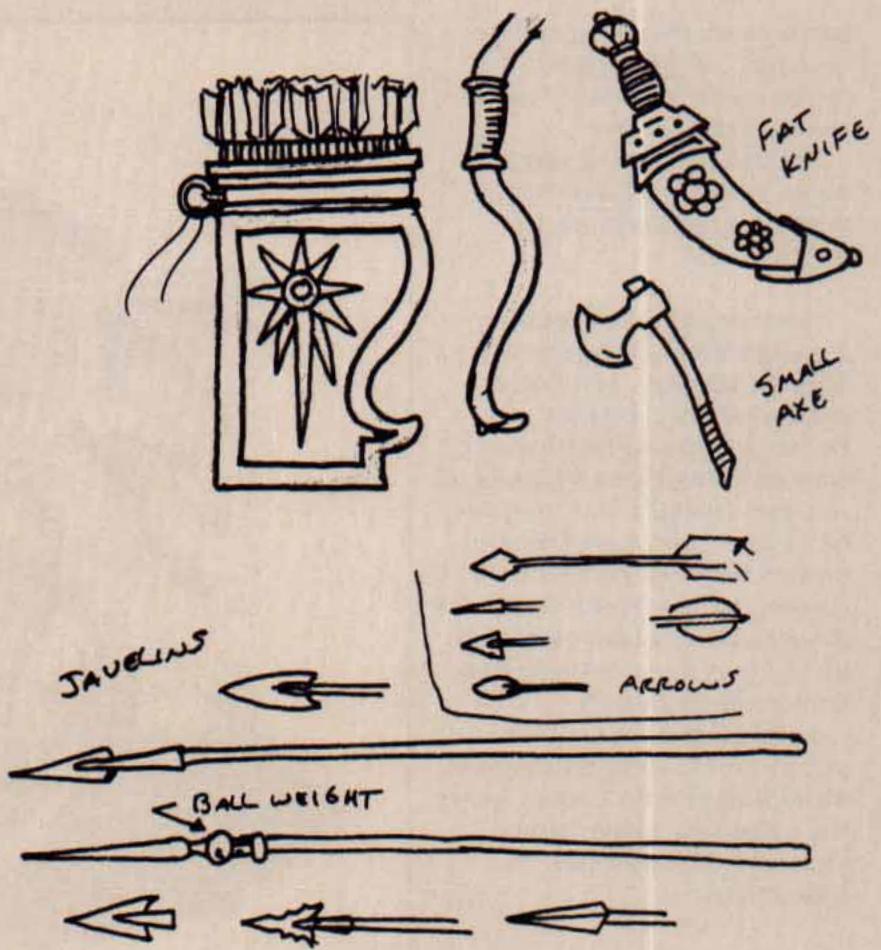
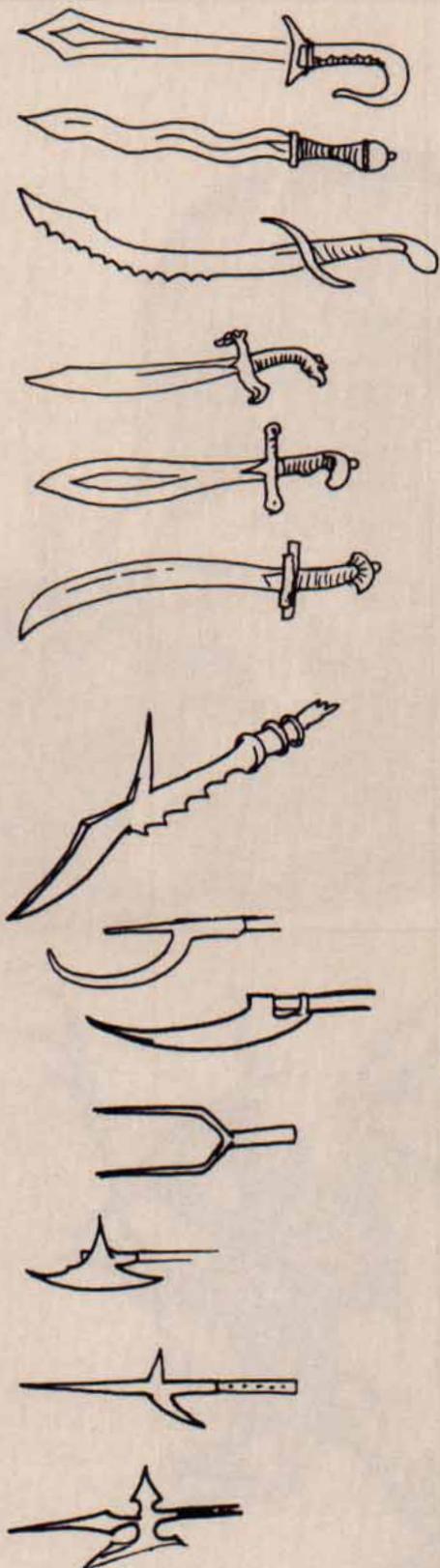
Jeff's portrait of Gahkan shows him in a contemplative, scheming mood. Gahkan wears the extremely heavy armor characteristic of sivak draconians.



Ink drawings by Jeff Butler, from *Dragons of Spring Dawning*



Ink and wash drawing by Denis Beauvais, from *Dragons of Autumn Twilight*

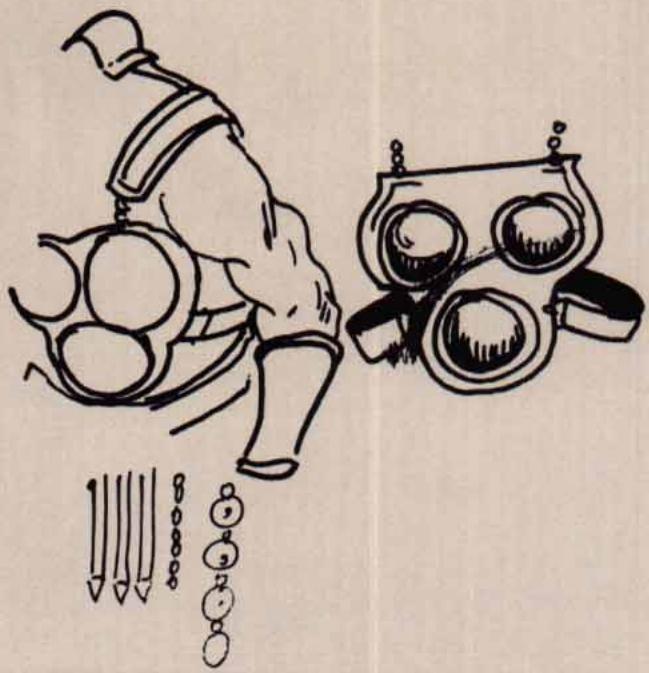


After Larry completed his draconian design sketches, they still needed armor and weapons. Dave Sutherland, of TSR's Graphics department, has a long-standing interest in ancient and medieval weapons and armor, so Elmore turned his sketches over to Sutherland for "dressing."

Working on tissue laid over Elmore's sketches, Sutherland designed a multitude of armored suits: heavy plate armor for the sivaks, light leather armor for the auraks and bozaks, chain mail, banded armor, and dozens of others. The armor shown on pages 18 through 25 is based on Sutherland's designs.

The weapons used by the draconians were designed for specific purposes. The long, hooked pole weapons are used to knock charging horsemen off their mounts or snag an enemy's armor and drag him to the ground.



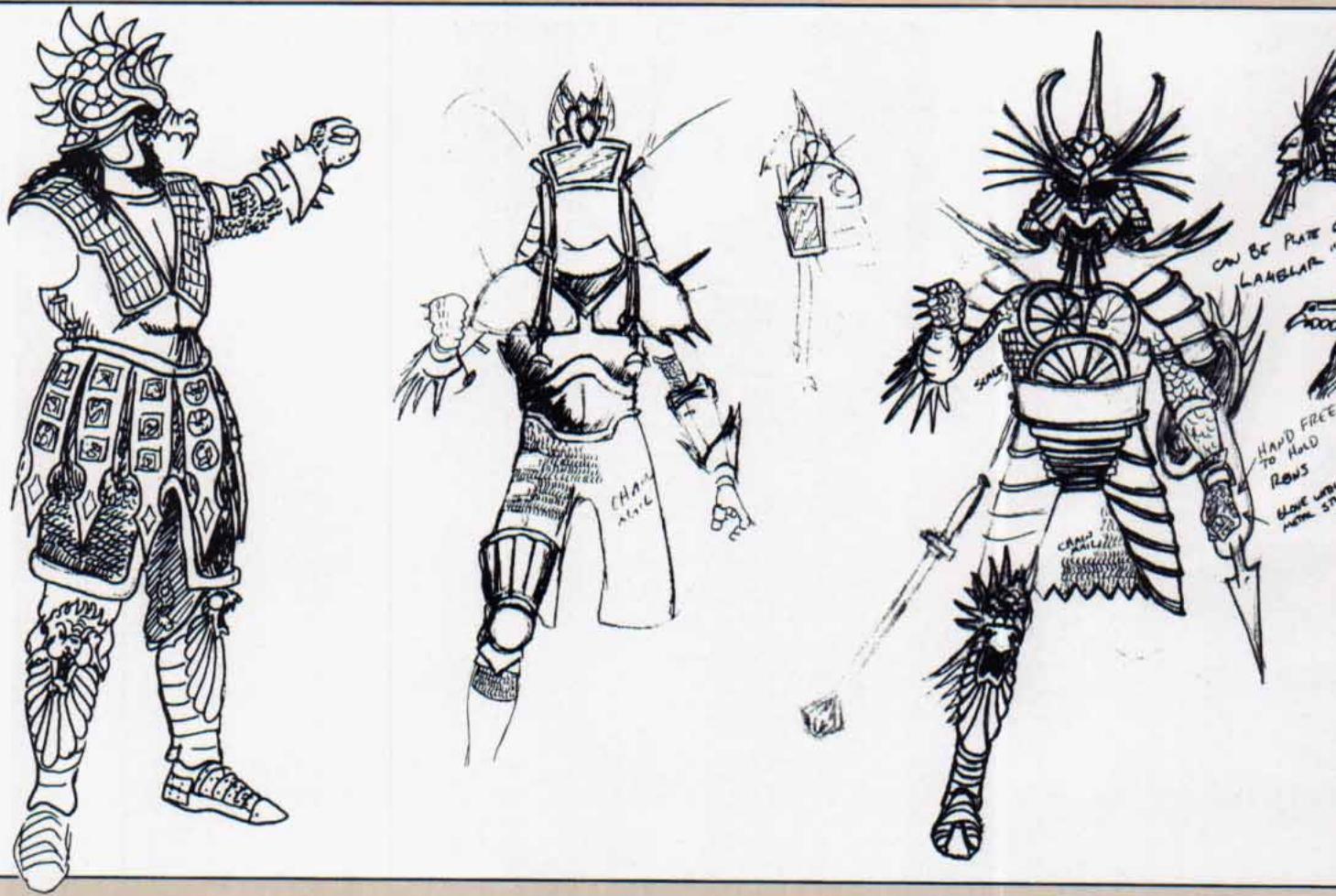


Reasoning that draconians rely more on brute force than finesse in fighting, Sutherland designed swords that would be effective as chopping rather than stabbing weapons. Some of the very elaborate, serrated blades were designed more for their ferocious appearance than a particular use. A medieval weaponsmith would have had a very hard time forging such a weapon, so the draconians who possess them are rightfully proud of them.

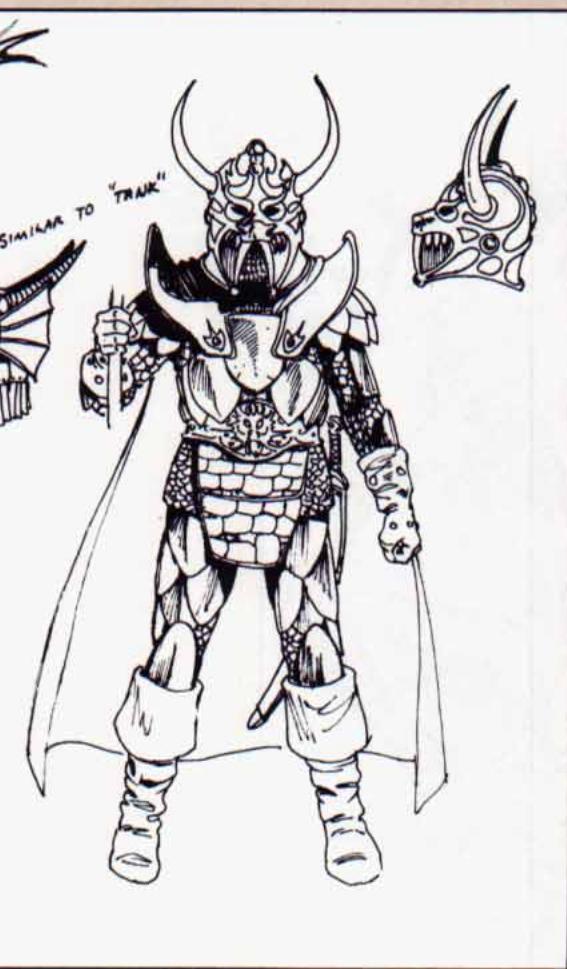




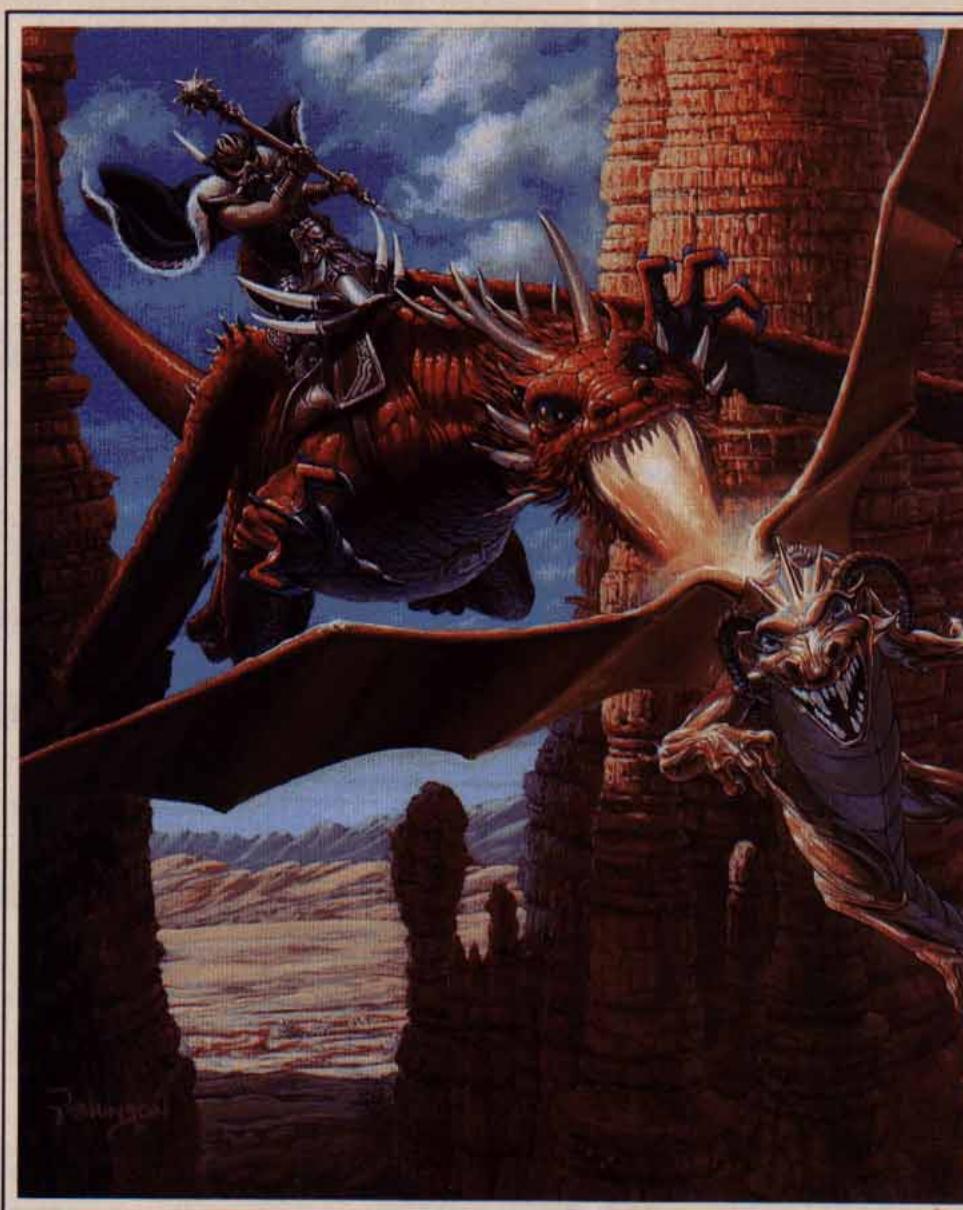
"What do you mean, we're lost?", acrylics, by Keith Parkinson, from the 1988 DRAGONLANCE® calendar



Ink drawing by Jeff Butler, from Dragons of Spring Dawning



Elmore first designed the Dragon Highlord armor, above, to look like a dragon, but he thought it might be too cumbersome to be practical for someone who had to ride and fight on the back of a flying dragon. A Highlord's armor has to be heavy to protect him in battle, but it also has to be flexible, allowing him to strike and dodge in any direction. It also must be fully enclosed to protect him from the cold and wind while flying. Notice the eyes in the helmet at bottom left. The eye slits are very small, giving excellent protection, but they are indented, making them look much larger.



"Dragons of Hope," oils and acrylics, by Keith Parkinson, from the 1985 DRAGONLANCE® calendar

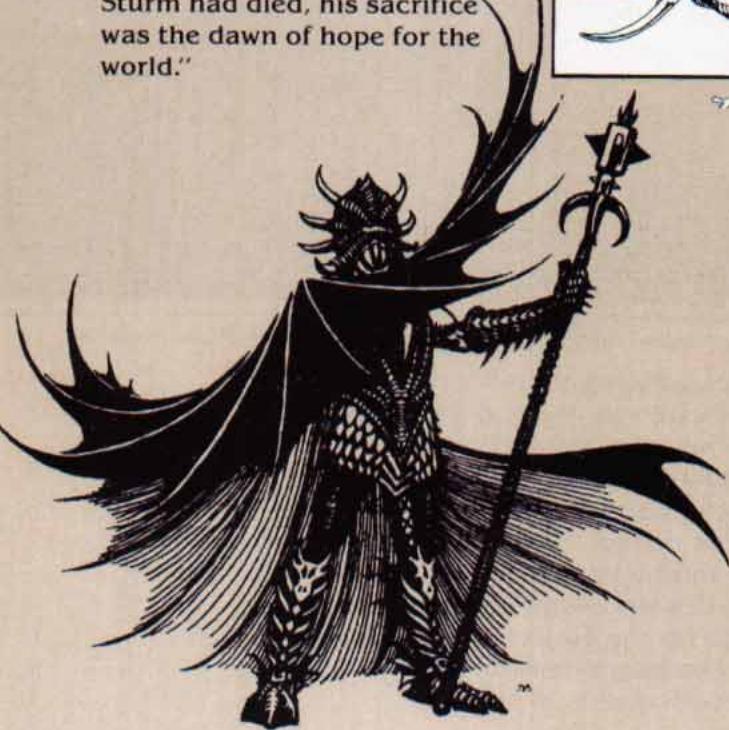
Keith Parkinson's painting of Ember and Verminaard chasing Blaize was nearly finished when, one night, Parkinson took it home. The painting came back the next day with an entirely different background. The dragons stayed the same but, in fact, there is a completely different painting beneath this one, which the artist just wasn't satisfied with. The artists' enthusiasm for the project and constant striving for excellence contributed immensely to the superb quality of all of the DRAGONLANCE® art.

Dave Sutherland suggested the Dragon Highlord designs, previous page, upper left, but it was decided that they were too complicated. Consequently, Elmore modified his own design and set the tone for Highlords to come.

The original design was not intended to be any particular Dragon Highlord. Once the basic principles were established, each artist created his own suit of Highlord armor to suit the personality of the individual dragonlord.

"'Dragons of War,' opposite, was my inspiration for writing Sturm's final battle," recalls Weis. "I had it hanging on the wall in front of me, and there were times I literally couldn't see it through my tears. Keith, I believe, portrays the battle as taking place at sunset. I wanted it at sunrise, however, to symbolize that though Sturm had died, his sacrifice was the dawn of hope for the world."

Pen and ink drawing by Diana Magnuson, from "Dragons of Deceit"



Ink drawing by Denis Beauvais, from Dragons of Autumn Twilight



Pen and ink drawing by Jeff Butler, from Dragons of Spring Dawning

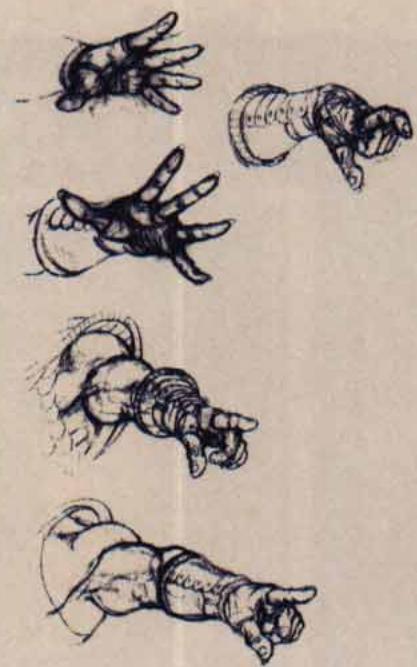


"Dragons of War," acrylics and oils, by Keith Parkinson, from the 1985 DRAGONLANCE® calendar



"Dragons of Flame," oils, by Jeff Easley, from the 1985 DRAGONLANCE® calendar





Jeff Easley's painting of Verminaard made him a worthy foe. Although his face is hidden by the mask, his character is obvious by his arrogant pose. Strong and muscular, he seems to disdain armor, believing himself to be invincible. The huge, slathering red dragon, Ember, appears a perfect partner.

Easley knew the pose was critical, as can be seen by the numerous changes he made in the hand.



"Dragon Duel," oil, by Jeff Easley, from the 1988 DRAGONLANCE® calendar

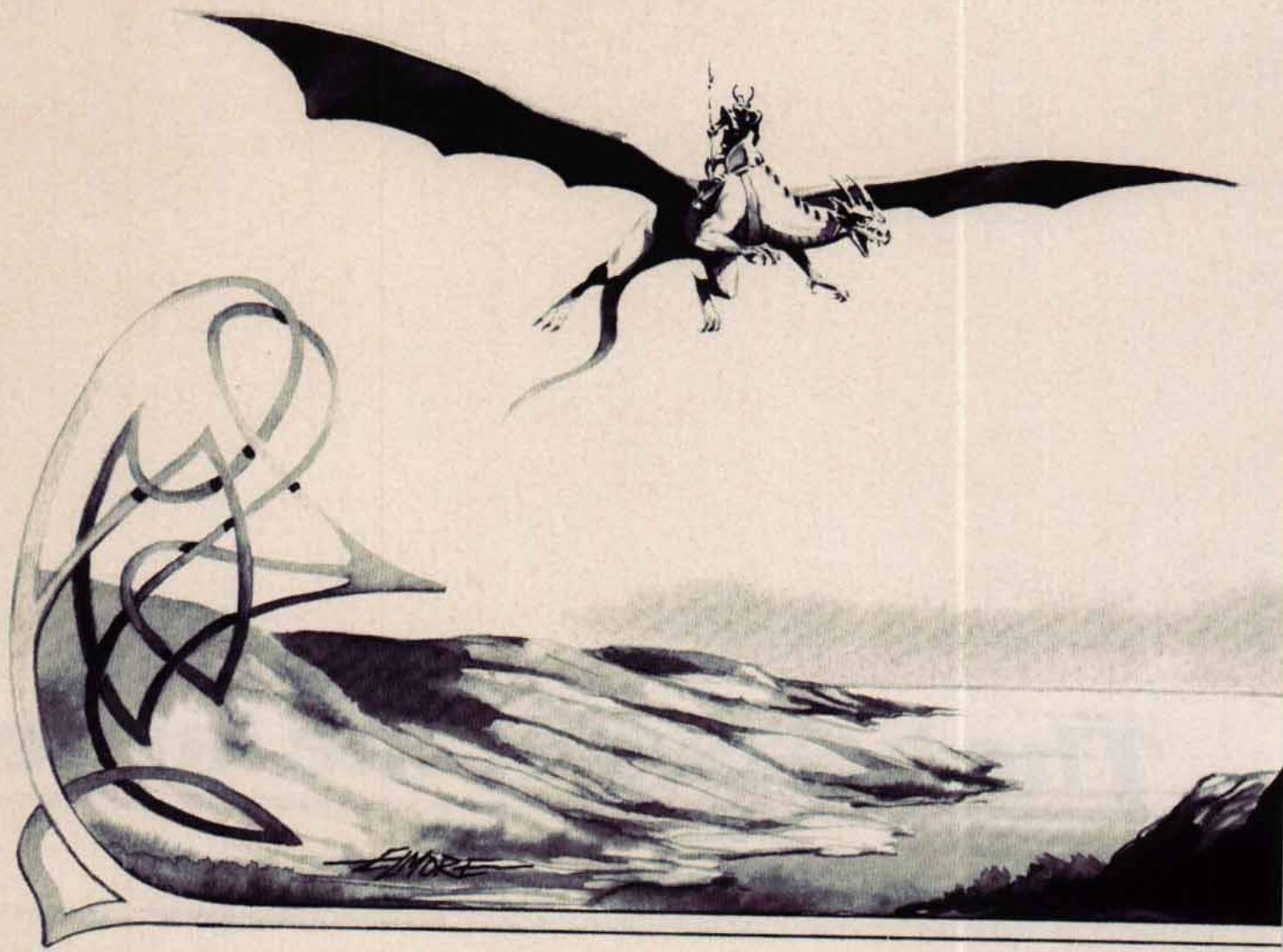
The heroes of the lance



TANIS◆STURM◆RIVERWIND◆GOLDMOON◆RAISTLIN◆CARAMON◆TIKA◆CRYSANIA◆LAURANA◆TAS◆FLINT◆KITIARA

This piece is one of Larry Elmore's favorites, portraying Tanis and Laurana in the foreground and a character that the reader will come to know is Kitiara, the Dragon Highlord, in the background. Although a quiet scene with little action, there is an underlying tension that comes from the expressions on the faces of the lovers.

"This symbolizes the love triangle between the three," comments Elmore. "Tanis looks moody and torn. Laurana looks both watchful and possessive."





Ink wash drawing by Larry Elmore, from "Dragons of Mystery"



"Dragons of Spring Dawning," oil, by Larry Elmore

"We are not the stuff of heroes. . . ."
—Tanis Half-Elven, *Dragons of Autumn Twilight*

"Tanis was an interesting character, once we got to know him," says Weis. "He is introspective, he thinks a lot about himself and the other people in his life. That allows us to see the other characters through his eyes. He is a man in conflict, with inner doubt. I think Larry portrayed this beautifully in his art."

Tanis was one of the first characters Larry Elmore painted when doing the DRAGONLANCE® calendar cover. It is an inside joke that Tanis looks a great deal like the artist, although Elmore denies this.

"They told me that he was a guy with red hair, a beard, and a moustache. He was a woods-type elf, so I added the feathers and headband. I used the Celtic design on his armor because the entire calendar had a Celtic design motif, plus it made it look more medieval."

Ink drawing by Larry Elmore, from "Dragons of Hope"

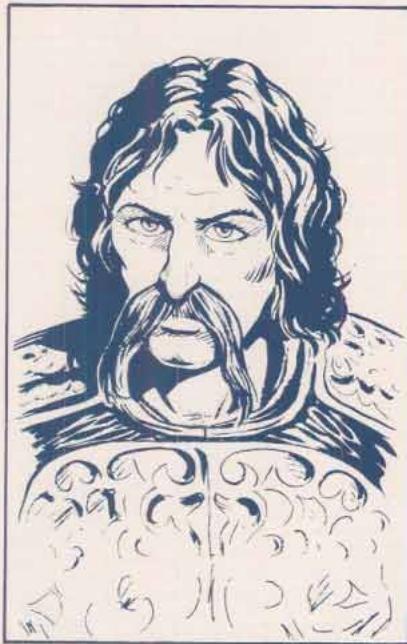


Ink drawing by Larry Elmore, from "Dragons of Mystery"





Ink drawing by Larry Elmore, from "Dragons of Mystery"



Ink drawing by Larry Elmore, from "Dragons of Hope"



"My word is my honor and
my honor is my life."

—Sturm Brightblade,
Dragons of Autumn Twilight

Originally known as Santos Silverblade, the noble Knight of Solamnia was marked as a tragic hero from the very beginning of the story.

"That was one reason we changed the name," remembers Hickman. "We wanted a name that sounded more serious and stern. Stern became Sturm, and it fit him perfectly."

The long, sweeping mustache that Larry used on his original drawing of the knight became a hallmark of the Knights of Solamnia. Sturm was a difficult character for the artists to portray, perhaps because—at the beginning—he was cold and rigid.

"He wound up getting killed just when I got to know him and like him," remarks Elmore.

Keith Parkinson's Sturm is looking off into the distance, with a thoughtful expression, as though he foresees his own doom and faces it unafraid. Larry Elmore's portrayal of Sturm's death is the artist's own, personal memorial to the fallen knight.



"I have been afraid ever since the blue crystal staff was given to me. Most of all, I have been afraid for Goldmoon. Without her, I die. . . ."

—Riverwind, *Dragons of Autumn Twilight*

"Riverwind, if this journey ever ends, . . . then Goldmoon will be yours forever and we will banish Chieftain's Daughter to the winds."

—Goldmoon, *Dragons of Autumn Twilight*

The two barbarians of the Que-Shu tribe, Riverwind and Goldmoon, were to have been the original hero and heroine of the story. But it was realized that their love story was resolved with their wedding at the end of the first book, and the series needed characters with continuing conflicts.

"The romance between the high-born princess and her barbarian lover was interesting to portray. Riverwind could never forget Goldmoon was his ruler. Goldmoon could never forget it either, though I think she wanted to. Although she seems strong, she is basically insecure and uses 'Chieftain's Daughter' to conceal what she perceives as her weaknesses," comments Hickman.



Ink drawing by Larry Elmore, from "Dragons of Mystery"



Ink drawings by Larry Elmore, from "Dragons of Hope"



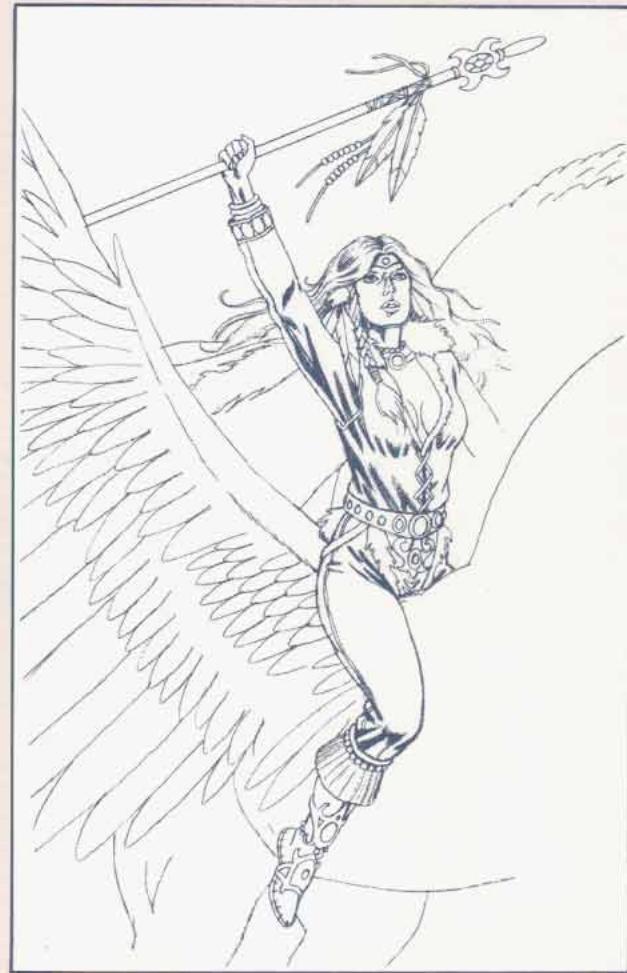
Pen and ink drawing by Larry Elmore, from "Dragons of Desolation"



"Goldmoon is the first woman we meet and get to know in the series, and we wanted her to be strong and fearless, yet still feminine and womanly."

Goldmoon's character was really unclear until the novels gave her depth. All the artists knew about her at the beginning was that she had silvery golden hair, in contrast to the rest of the tribe, which was viewed as being similar to American Indians.

Elmore's early portrayal of Goldmoon gives her a youthful, sexy look which he now wishes he could change. "I see her as more ethereal," he says. "More serious."



Ink drawing by Larry Elmore, from "Dragons of Mystery"





"Flight from Darkenwood," oils, by Clyde Caldwell, from the 1987 DRAGONLANCE® calendar



"Dragons of Despair," oils, by Clyde Caldwell, from the 1985 DRAGONLANCE® calendar

Clyde Caldwell disagrees. His paintings of Goldmoon show a woman beautiful, sexy, yet strong. Caldwell's first DRAGONLANCE® painting, "Dragons of Despair," established the appearance of Goldmoon as well as Flint and Caramon.

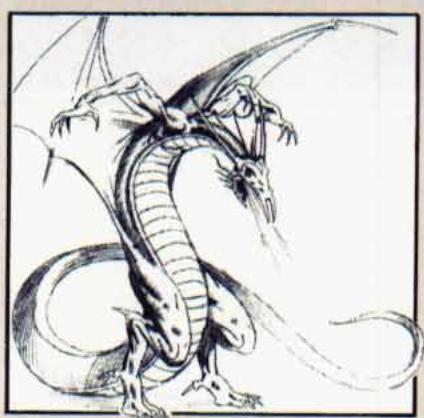
This painting shows how the art affected the later text. Elmore originally gave Caramon his winged helmet, but Caldwell made him left-handed, purely for design purposes. Caldwell was the first to portray Flint as the crusty, grandfatherly old dwarf, rather than the dandified dwarf the design team had originally envisioned. (See the color rough on page 12.)

Note that Flint is bare-armed in the sketch. Caldwell wanted to show the dwarf's muscular build, but the design team asked for sleeves, the last remnant of the dwarf who took pains at being well-dressed.

Goldmoon also underwent a costume change. Caldwell originally drew her wearing buck-skin trousers, which the design team liked very much. But when Caldwell took the painting home to work on it, he dropped the trousers in favor of sexier bare legs.



Ink drawing by Larry Elmore, from "Dragons of Hope"





"Lair of the Live Ones," oils, by Jeff Easley, from the 1987 DRAGONLANCE® calendar

"All of us have our favorite characters," remarks Weis. "Doug Niles likes Flint. Tracy is Fizban, while everyone loves Tasslehoff. But when I first read what little there was about Raistlin in the design team's sourcebook, I knew he was mine."

That Raistlin captured the artist's imagination is easy to see in the numerous paintings and drawings in which he appears. Keith Parkinson's painting, "The Soulforge," is the only one to portray the mage without the golden skin, since it takes place prior to Raistlin's test in the tower.

Jeff Easley's "Lair of the Live Ones" shows the mage unmoved by the sight of his failed experiments in creating life. Originally, even more grotesque monsters appeared in this painting, but were so stomach-turning that Jeff painted over them.



"The Soulforge," acrylics, by Keith Parkinson, from AD&D® Gamebook #4



Pen and ink drawing by Diana Magnuson, from Leaves from the Inn of the Last Home



Ink drawing by Larry Elmore, from "Dragons of Hope"



Ink drawing by Larry Elmore, from "Dragons of Mystery"

Originally, the design team envisioned Raistlin as the unlikable member of the party. He was sly and greedy and weak with golden skin and hour-glass eyes, although no one knew at the time why he had either.

"Raistlin was the tragic anti-hero; the man who will finally be consumed by his fatal flaw—his thirst for power," continues Wels. "Yet I wanted people to understand him, to even identify with him."

In "The Last Spell of Fistanstilus," what appears to be a pillar behind Fistanstilus is actually a huge rope. As a child, Parkinson was fascinated by the movie, *Sinbad*. The emperor kept his soul at the top of a tower, accessible only by a huge rope. Parkinson thought the image appropriate in portraying the laboratory of the evil mage. (Astute viewers will note *Dr. Who's* Tardis on the shelf above Raistlin's head.)



Ink drawing by Jeff Butler, from "Dragons of Spring Dawning"





"*The Last Spell of Fistandantilus*," oils, by Keith Parkinson, from the 1987 DRAGONLANCE® calendar



"Though only referred to in the novels, this scene captured the imagination of two artists," says Weis. "Perhaps that is because we used the fire imagery in connection with Raistlin: his burning eyes, the unnatural heat of his body, the fire of his magic that consumed him. This culminates in the magical fire Raistlin calls down to destroy the plague village."

Standing amidst the blaze, Raistlin lifted his thin arms higher, and the black robes blew around him as though he were in the center of a violent wind storm. He spoke again. Fiery fingers of flame spread out from him, lighting the darkness, racing through the wet grass, dancing on top of the water as though it were covered with oil. Raistlin stood in the center, the hub of a vast, spoked wheel of flame.

... Purple, red, blue, and green, the magical fire blazed upward, lighting the heavens, taking the place of the cloud-shrouded sun. The carrion birds wheeled in fear as the tree they had occupied became a living torch.

Raistlin spoke again, one last time. With a burst of pure, white light, fire leaped down from the heavens, consuming the bodies in the mass grave.

Wind from the flames gusted about Crysania, blowing the hood from her head. The heat was intense, beating upon her face. The smoke choked her, she could not breathe. Sparks showered around her, flames flickered at her feet until it seemed that she, too, must be part of the conflagration.

—War of the Twins

Ink drawing by Mark Nelson, from The Soulforge, AD&D® Gamebook #4



Ink drawing by Tom Yeates, from *Leaves from the Inn of the Last Home*



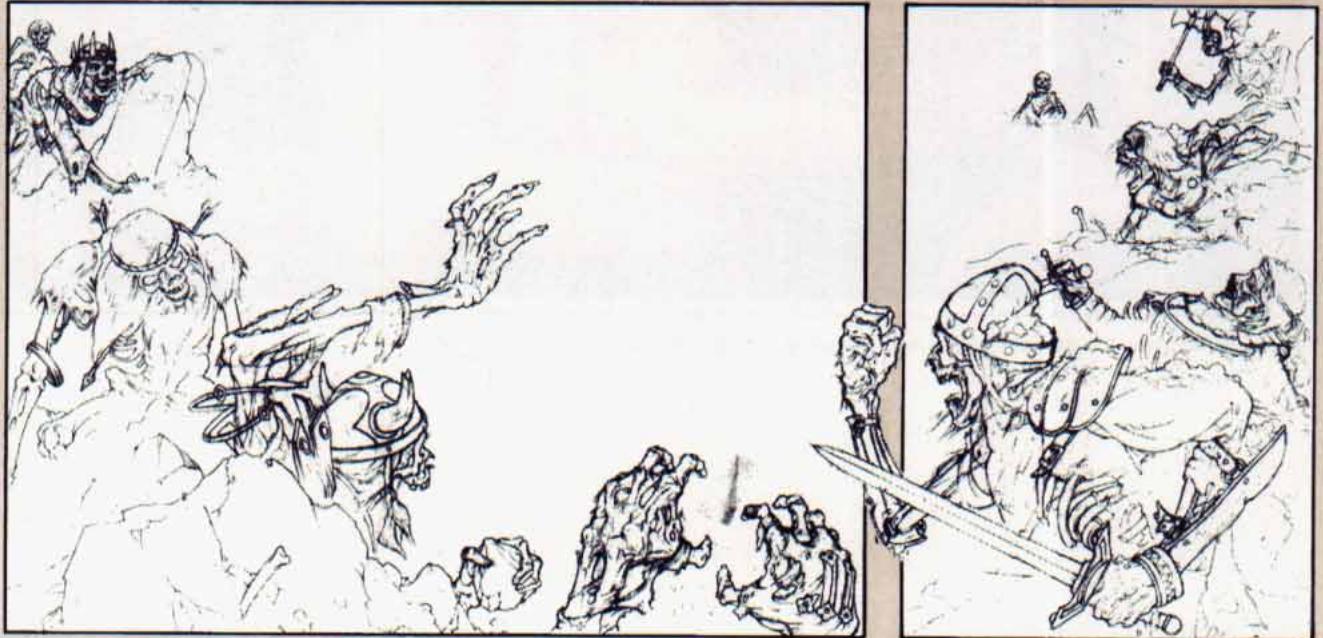
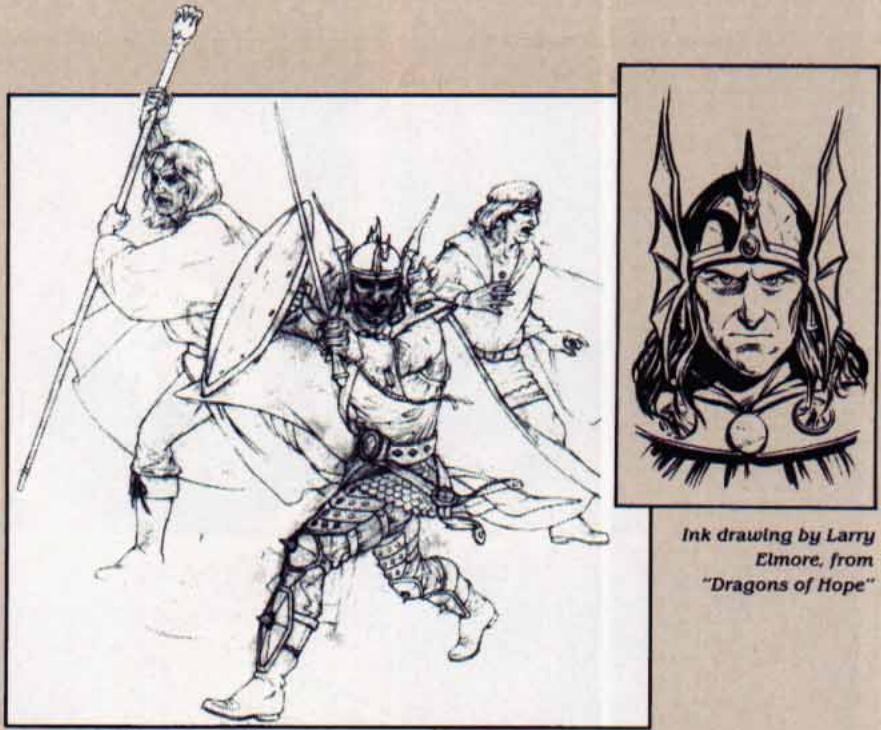
"Dragons of Truth," oils, by Jeff Easley, from the 1985 DRAGONLANCE® calendar

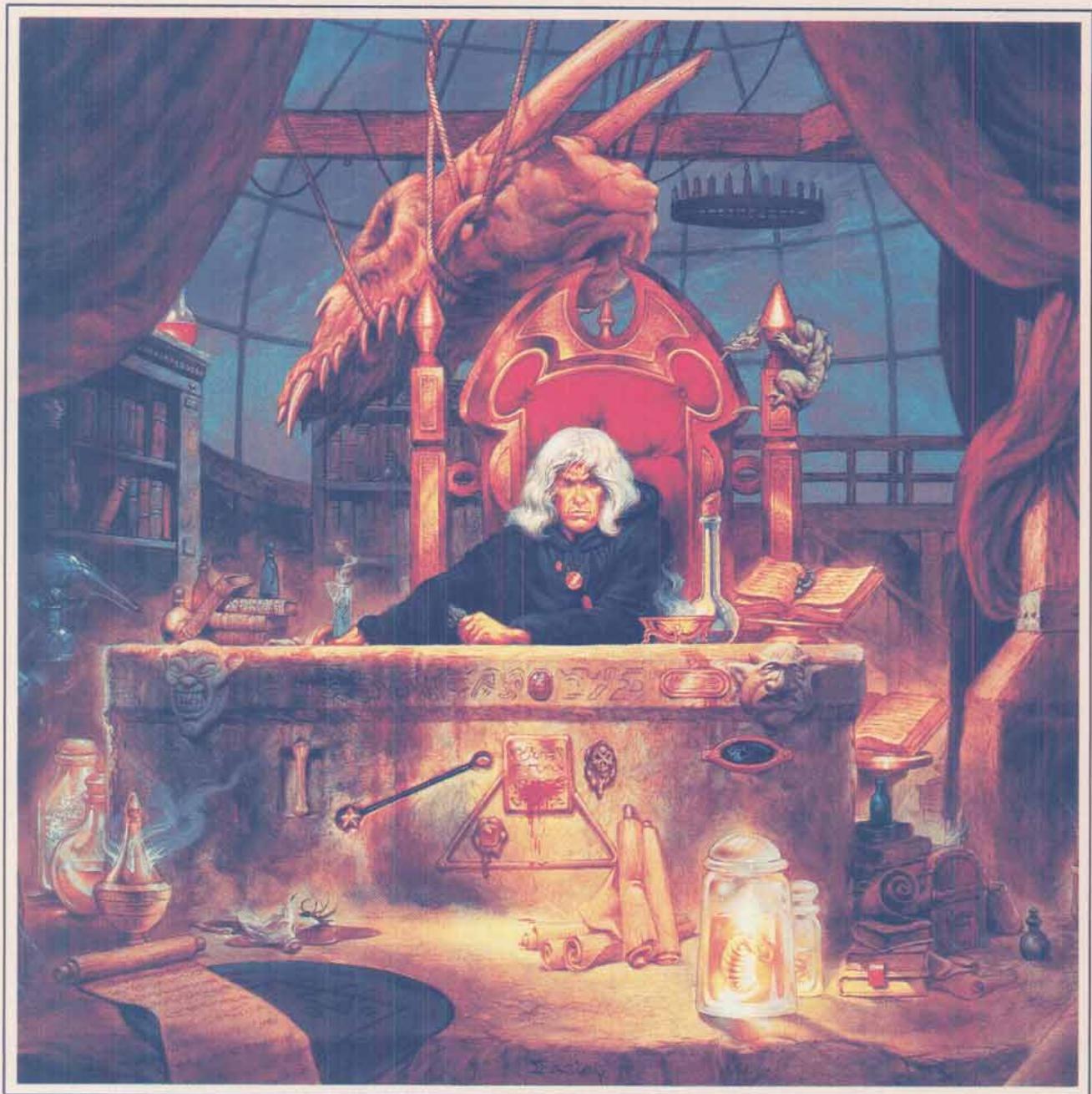
"Raistlin is tempted to turn to evil and he does so," says Weis, "but it is interesting to note that the Heroes might not have succeeded in their quest without Raistlin's help at the end."

Easley's first painting of Raistlin, "Dragons of Truth," portrays a scene that was planned for the series but never made its way into either novels or modules. The closest it came was in the dream sequence in Silvanesti.

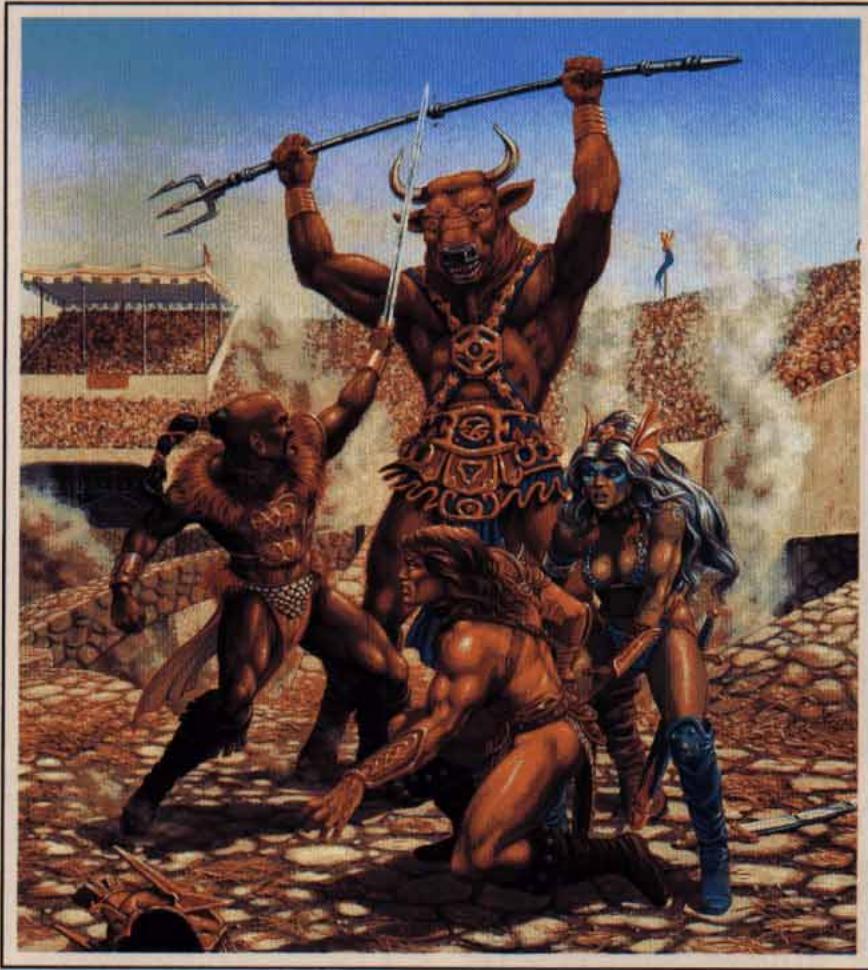
"We knew at the time Raistlin would take the black robes, so we asked Jeff to paint him in black but without really calling attention to the fact," recalls Weis.

This is also the only painting of Berem Everman, at the right. The face to the side is Paladine, according to Jeff Grubb. "He represents the spiritual presence of the gods of Good watching over the characters and their trials."





"Raistlin in the Tower of High Sorcery," oils, by Jeff Easley, from the 1988 DRAGONLANCE® calendar



"The Arena," oils, by Larry Elmore, from the 1987 DRAGONLANCE® calendar

"Look, Raist," I'd say, "bunnies. . . ."—Caramon, *Dragons of Spring Dawning*

"That line was actually an 'in' joke between Michael Williams and the two of us," Weis and Hickman remember, laughing.

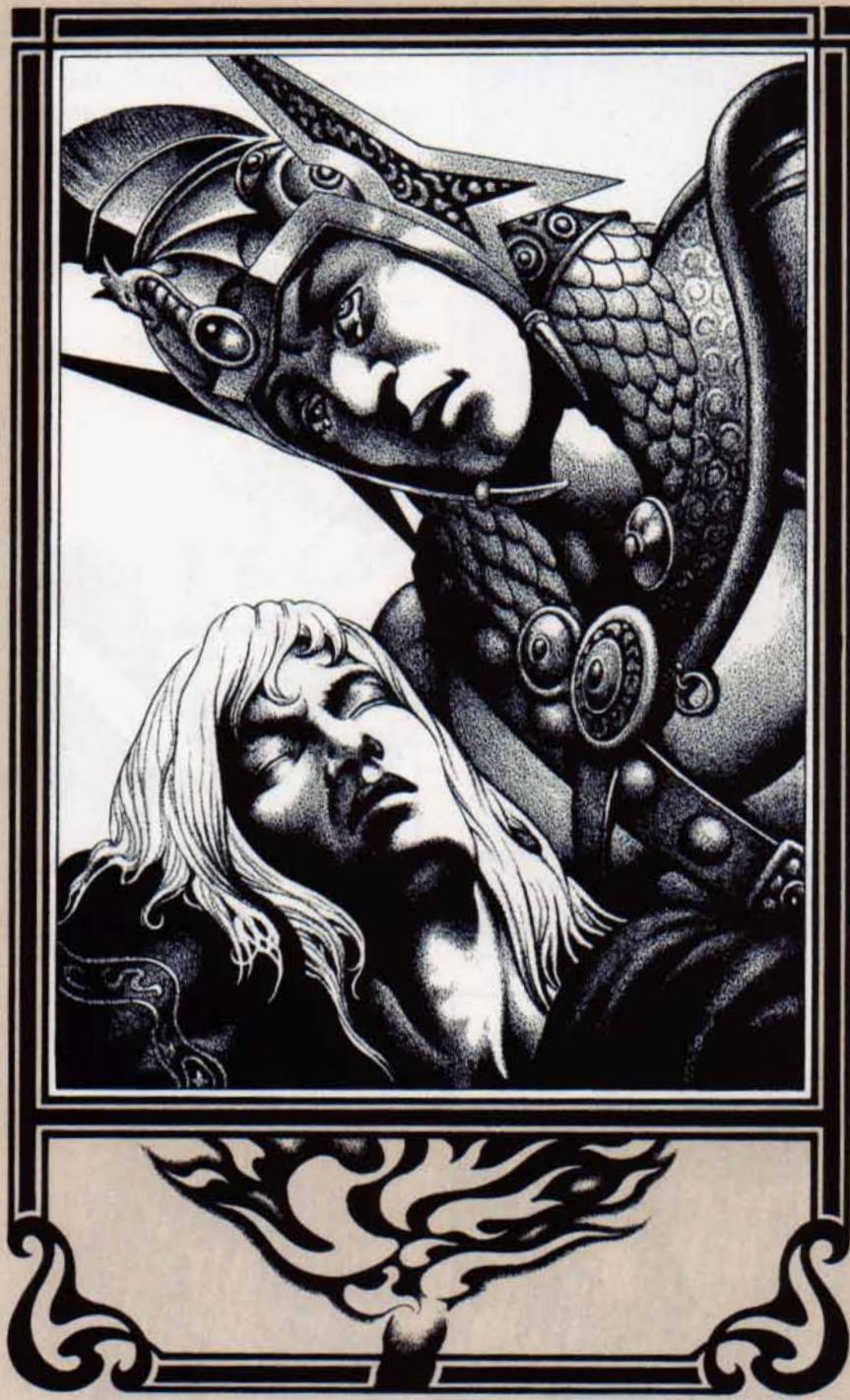
"We wanted to use it in the book as a tribute to the friendships we made during this project, and it became one of the most poignant scenes in the third volume of *Chronicles*. It eventually led to the use of the weak, helpless rabbit to symbolize Raistlin's softer, more compassionate side in later novels."

The design team needed a foil for their unlikeable mage. Raistlin needed a protector, plus the group needed a strong fighter. Thus Caramon was born. Harold Johnson suggested the two be twins, implying that they were destined to have been one whole person but were split up.



Ink drawing by Larry Elmore, from "Dragons of Mystery"





"Test of the Twins," by Steve Fabian, from *The Magic of Krynn*

"Of all the characters in the novels, Caramon changes the most. We see his ascent into the light of understanding and knowledge of himself, even as we see his twin's descent into darkness," comments Hickman. "Larry captures this on his cover paintings for *Legends*, particularly Caramon's strength and compassion as he looks at Crysania."

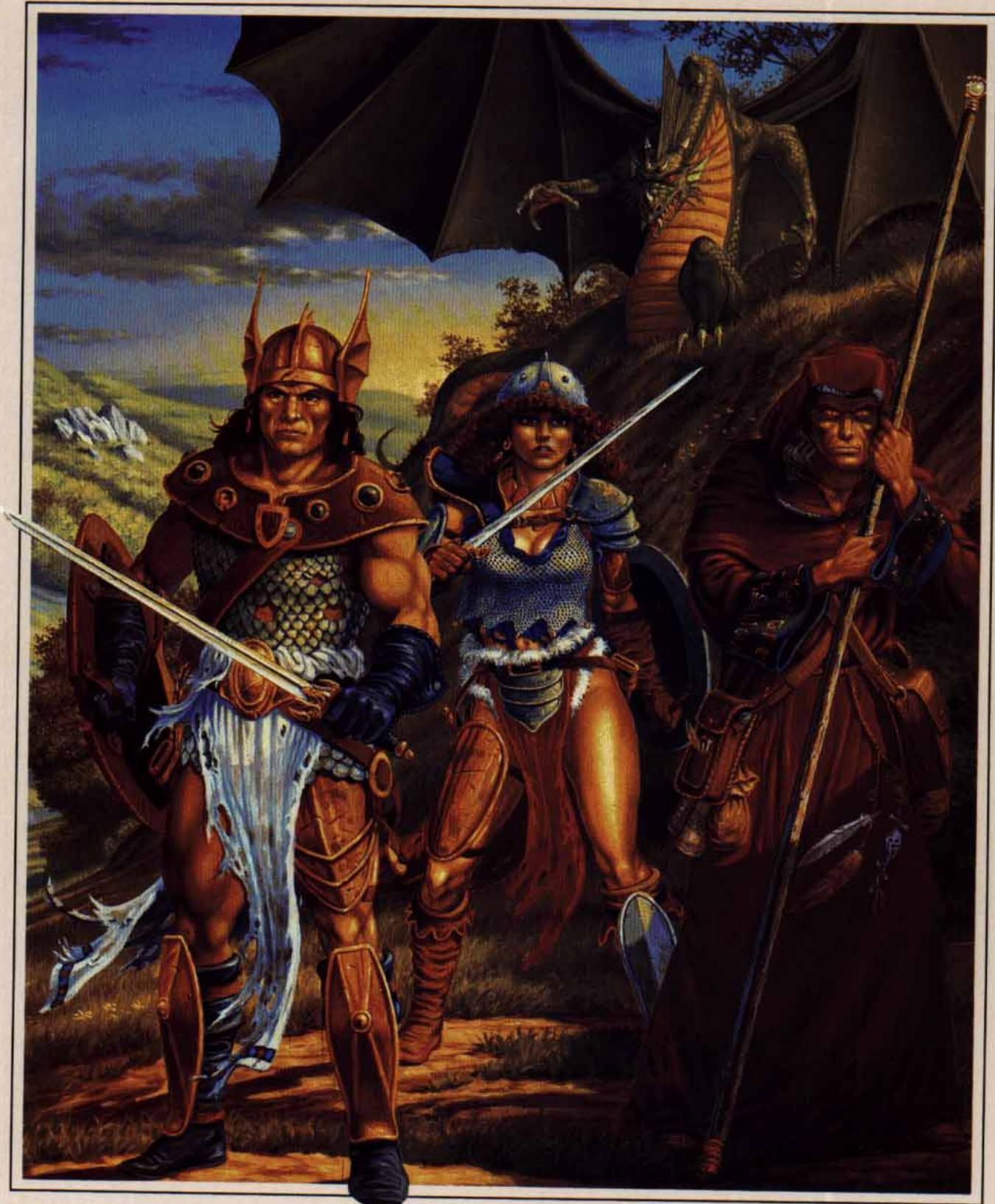
Caldwell's Caramon on the front cover of the *Legends* calendar portrays the fighter during his gladiator days in Istar. Author Weis wanted to see the warrior's magnificent physique fully revealed, so Caldwell obliged. Caramon's skimpy costume was later used in the text for *Legends*. Note, however, that the Caramon in the calendar cover is right-handed, whereas Elmore's Caramon in the Arena is left-handed.

Steve Fabian's "Test of the Twins" and Keith Parkinson's "Raistlin's Farewell" are an interesting study in contrasts. Illustrating Raistlin's Test in the Tower of High Sorcery, Fabian's twins are young and vulnerable. We see Caramon's strength and compassion as opposed to Raistlin's physical weakness.

In "Farewell," however, it is Raistlin who appears strong and in control, his twin who is reduced to pleading with his brother not to leave him. The fiery sunset symbolizes the closing of one chapter in the brothers' lives, and the tension between the two indicates that their relationship has yet to be resolved. Note Tika with her back turned to Caramon, as though she realizes even she cannot help him.



"Raistlin's Farewell," oils, by Keith Parkinson, from the 1987 DRAGONLANCE® calendar



"Dragons of Spring Dawning," oils, by Larry Elmore

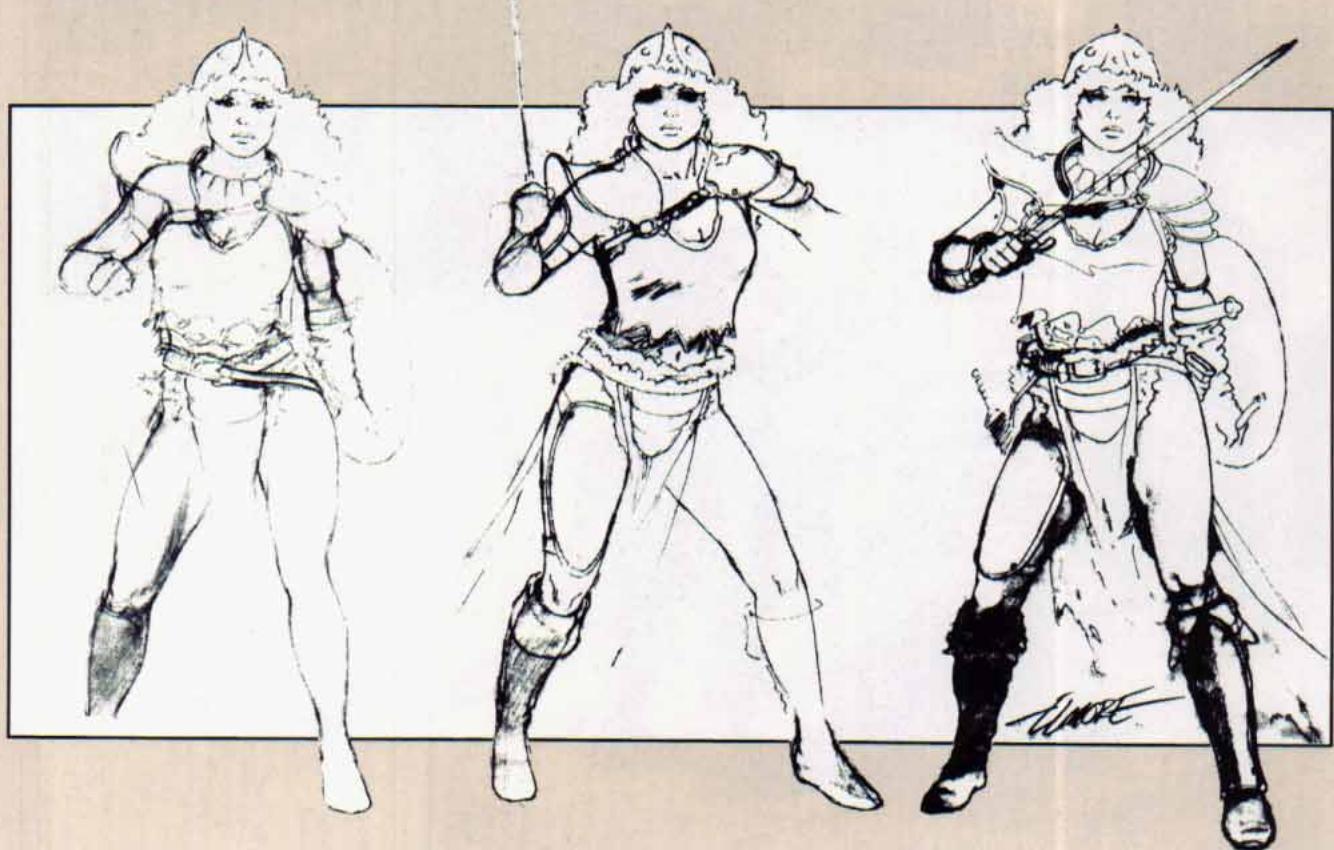


Larry Elmore established Tika in one of the original color roughs. In his early painting, Elmore portrayed her as gutsy, yet naive. For the cover of *Dragons of Spring Dawning*, she is pictured as more serious, because of the dangers she faced. Her armor is mismatched, since she's scavenged most of it.

Note that in this picture, Raistlin's robes are still red. Weis and Hickman knew at this point that he would be wearing the black robes by the end of the book, but they didn't want to give away the secret to the reader. Elmore hinted at this by having the mage standing slightly apart and a shadow falling over him, turning the hem of his robes black.



Ink drawing by Larry Elmore, from "Dragons of Mystery"





"Leaves from the Inn of the Last Home," oils, by Larry Elmore



Ink drawings by Larry Elmore, from *Dragons of Autumn Twilight*

Originally intended to be a major character, the skillet-wielding Tika was reduced to a smaller part because of the number of heroes in the quest.

"I always wanted her to marry Raistlin," Harold Johnson says wistfully.

But Weis and Hickman knew that the red-haired, fiery Tika was much more suited to the easy-going Caramon. "Without Tika's strength," says Weis, "Caramon would never have been able to confront his problems in the second trilogy."



Pencil drawing by Jeff Easley, from *"Dragons of Flame"*



Ink drawing by Larry Elmore, from *"Dragons of Hope"*

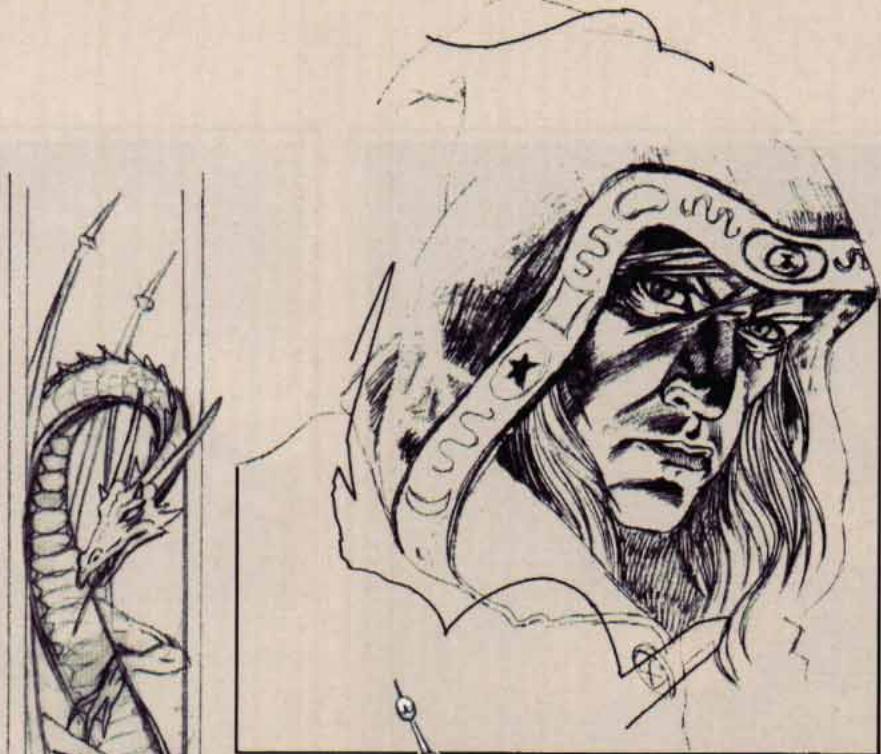
Jeff Easley's illustration of Tika shows her wearing a ring that the design team originally gave her but which never appeared in the text. The ring was magical, a gift from her vanished father.





"Legends," oils, by Clyde Caldwell, from the 1987 DRAGONLANCE® calendar





Clyde Caldwell's cover for the 1987 *Legends* calendar is the first to portray Crysania, Cleric of Paladine.

"In every way, Crysania is Raistlin's opposite," comments Weis. "He is fire, she is ice. When we first see her, she is colorless, marblelike. Her hair is black, her skin white, her eyes gray."

Caldwell captured that image, while still making Crysania an attractive woman, whose beauty torments Raistlin in spite of his best efforts to see her only as the means to enter the Abyss.

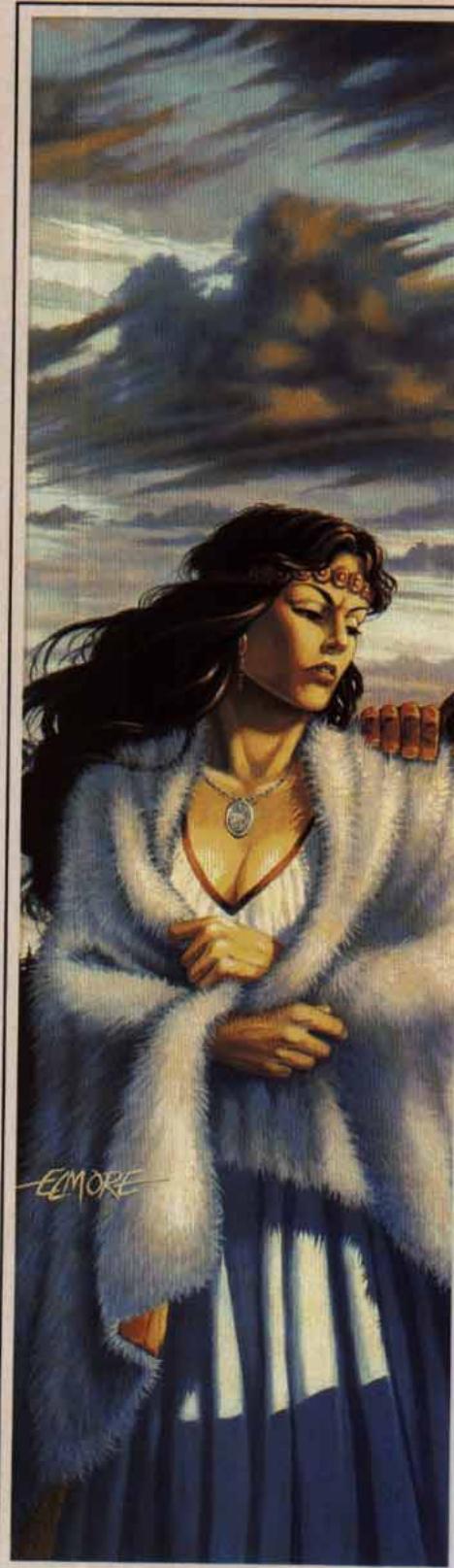
Note that the lighting on Raistlin's face in the final painting differs from the original sketch. Caldwell actually painted the bottom lighting at first, but didn't like it and repainted the entire face.

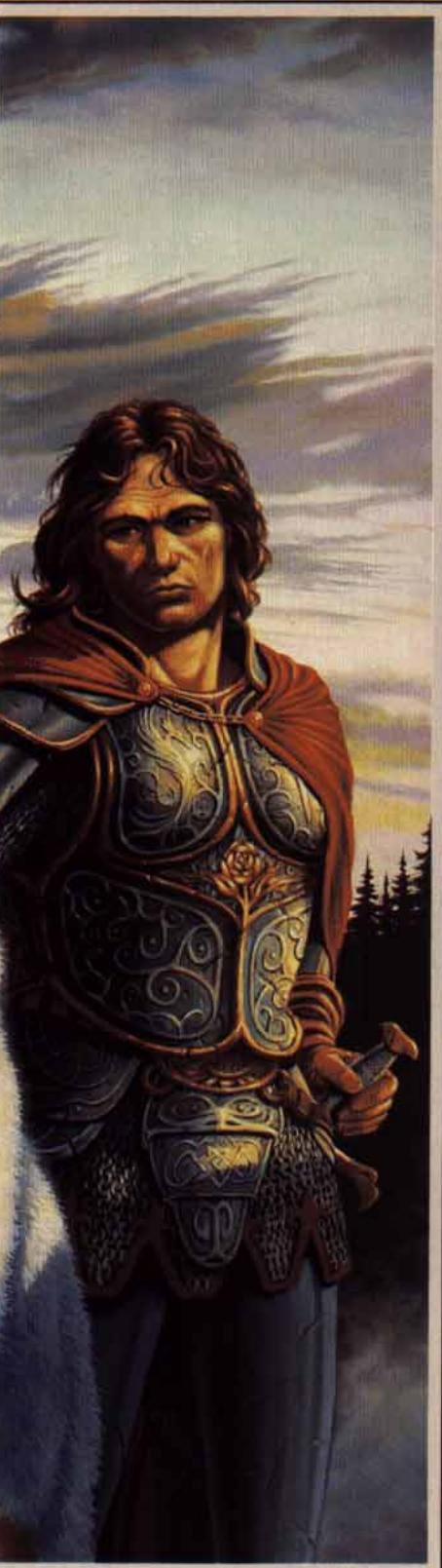


Elmore's Crysania for the book covers, on the following pages, is colder than Caldwell's, primarily as a contrast to Raistlin and Caramon. Originally, Hickman was concerned that the first painting looked too much like a cover for a romance novel.

"Then I looked into Raistlin's eyes," he says, shuddering.

Weis and Hickman spent hours going over the characters and their relationships with Elmore. In the first painting, Crysania is looking off into the distance, to symbolize her inability to see Raistlin as he truly is. In the second, she is repulsing Caramon's attempt to help her. The third painting represents the conflict between the brothers, who are actively moving in opposite directions.





"Test of the Twins," oil, by Larry Elmore





"The Throne of Istar," oils, by Jeff Easley

The Hall of Audience first gave those who came here a sense of their own meekness and humility. . . . The doors opened onto a huge circular room with a floor of polished white granite. The floor continued upward to form the walls into the petals of a gigantic rose, soaring skyward to support a great dome.

—Time of the Twins

The Hall of Audience of Takhlisis, Queen of Darkness, first impressed the viewer with a sense of his own inferiority. . . . The antechamber in which they stood opened onto a huge circular room with a floor of polished black granite. The floor continued up to form the walls, rising in tortured curves like dark waves frozen in time.

—Dragons of Spring Dawning

These paragraphs were written to be compared, since the Temple of Istar was returned to the world by the Dark Queen after the Cataclysm.





"Dragonlance," oils, by Larry Elmore, from the 1985 DRAGONLANCE® calendar



*"When I gave you that ring,
Tanis, it was the first love of an
undisciplined heart. . . . I had to
grow up, to learn what real love
was."* —Laurana, *Dragons of
Spring Dawning*

Lauralanthalasa, princess of the Qualinesti elves, symbolizes the dominant themes in the DRAGONLANCE® saga. When the reader first encounters Laurana, she represents the childish, selfish nature of the elves, who are blind to the world's struggles against evil. Through her love for Tanis, however, Laurana is open to learning the worth of other people, different from herself.

"Laurana had to grow up fast, almost too fast," comments Hickman, who named the character in homage to his wife, Laura. "It was a struggle to make her appear realistic as she rises from 'spoiled little girl' to the general of armies."

This growth is well portrayed in the vastly different portraits of Laurana as the artists attempted to capture her in the varying stages of her development.

Note that on the cover of the 1985 calendar, Laurana is wearing a leather skirt, slit up the side for easy movement.

"I always did think that would be suitable armor for a woman," remarks Elmore. "The leather would protect the legs, yet she could still ride or fight on foot."

Ink drawing by Larry Elmore, from "Dragons of Hope"





Pen and Ink drawing by Diana Magnuson, from "Dragons of Ice"



Ink drawing by Larry Elmore, from "Dragons of Mystery"

Like the other novel covers, the painting for the second book does not represent a scene in the novel so much as it sets the tone for the work. It also gave Elmore his first chance to paint a dragonlance and his second to portray Laurana as the Golden General, rather than the girlish elf maiden, as she appears at left.

The Dragon Highlord on the cover of *Dragons of Winter Night* is, of course, Kitiara, although the reader doesn't find this out until the end of the book. The blue dragon in the background is Kit's dragon, Skie. Weis and Hickman worked with Larry on ideas for this painting. They wanted to show Kitiara, since she was one of the original "Innfellows," but they didn't want to give away her identity. She has her arms folded across her chest to conceal her breasts, but the close observer will note the very feminine curves to her legs beneath the cold armor.

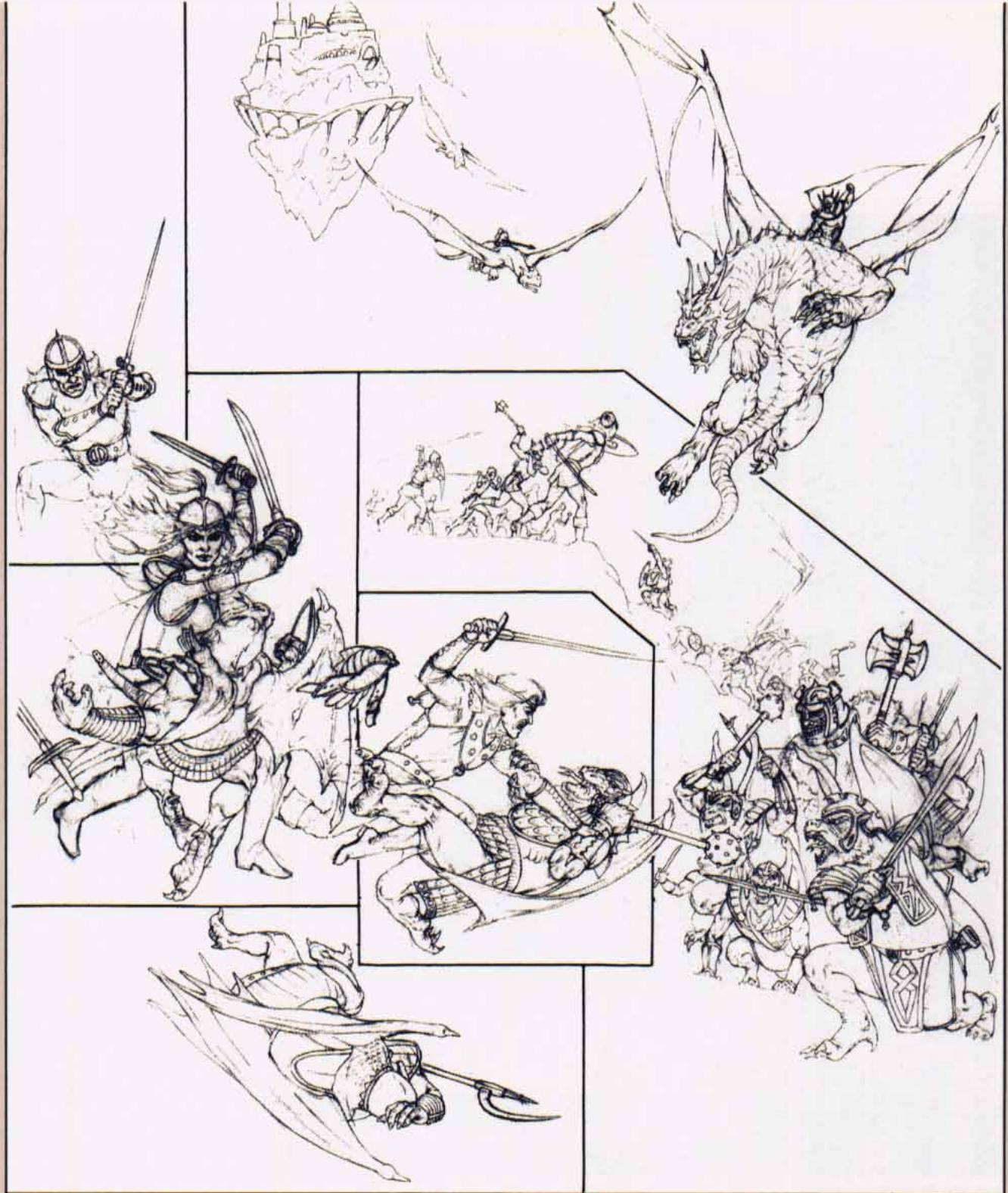


"Dragons of Winter Night," oils, by Larry Elmore



"The Epic Quest," oil, by Jeff Easley, from the 1985 DRAGONLANCE® calendar





Of the major characters, only Laurana, Sturm, Tas, Flint, and Kitiara are involved directly in major battles. This scene, painted before the writing of the novel, portrays the battle of the High Clerist's Tower as it might have happened.

Rather than completing a whole sketch, Easley drew each element of the painting separately, as shown above, then pieced them together.



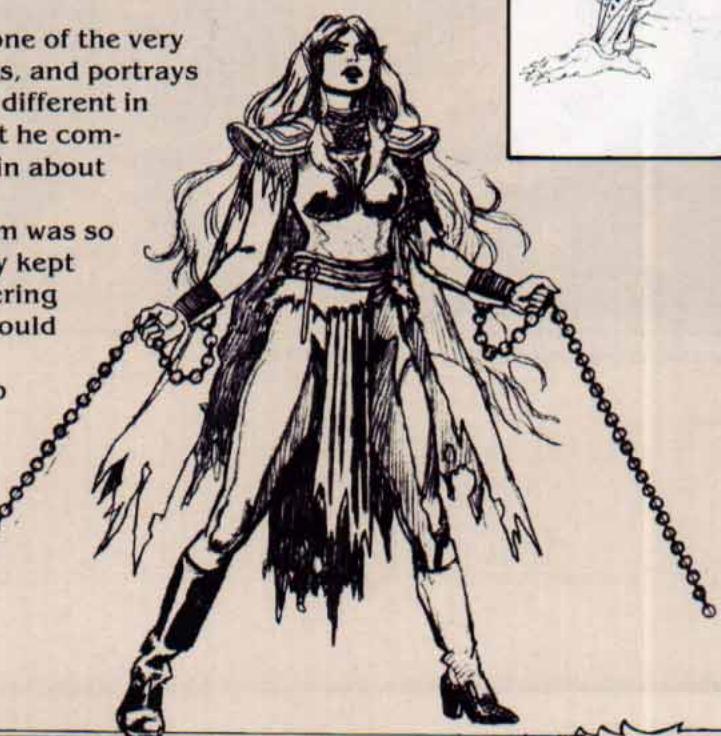
"Dragons of Triumph," oil, by Clyde Caldwell, from the 1985 DRAGONLANCE® calendar



"Dragons of Triumph" was one of the very first DRAGONLANCE® paintings, and portrays a scene that turned out much different in the novel. Caldwell recalls that he completed his preliminary sketch in about fifteen minutes.

"Everyone in the design team was so excited about the project, they kept hanging around my easel, offering advice on how the painting should look!" Caldwell remembers.

This painting was the first to portray the draconians in action. Though the design team hadn't yet decided which draconian was which, it was later determined that the one without a tail is a kapak, the other is a sivak.



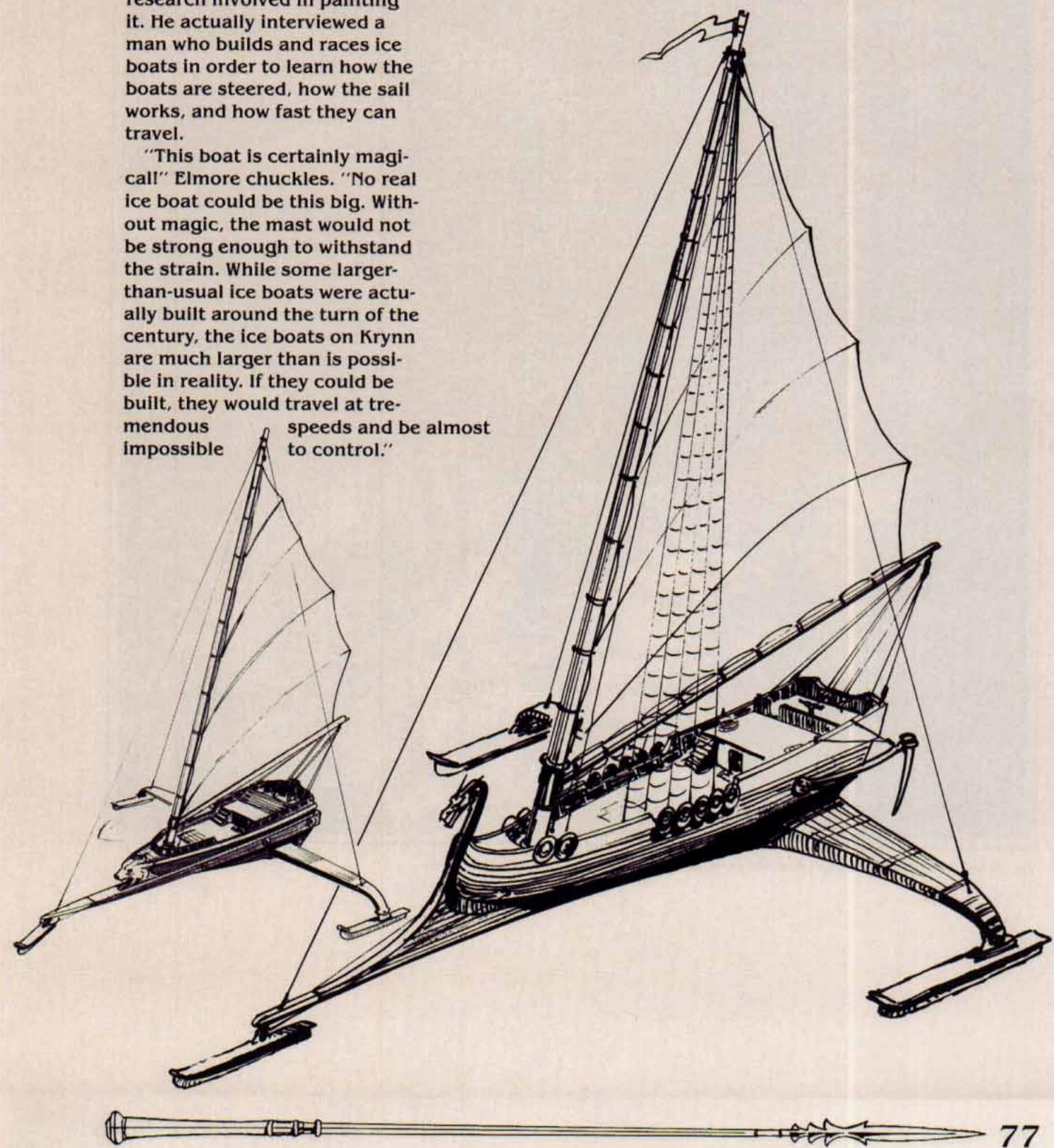


"Dragons of Ice," oils, by Larry Elmore, from the 1985 DRAGONLANCE® calendar



"Dragons of Ice" is another one of Elmore's favorite paintings, primarily because of the research involved in painting it. He actually interviewed a man who builds and races ice boats in order to learn how the boats are steered, how the sail works, and how fast they can travel.

"This boat is certainly magical!" Elmore chuckles. "No real ice boat could be this big. Without magic, the mast would not be strong enough to withstand the strain. While some larger-than-usual ice boats were actually built around the turn of the century, the ice boats on Krynn are much larger than is possible in reality. If they could be built, they would travel at tremendous speeds and be almost impossible to control."





"The Golden General," oils, by Clyde Caldwell, from the 1987 DRAGONLANCE® calendar





Nearly all the paintings for the 1987 calendar had been completed and no one had done a dragon, so Clyde decided to paint a silver one. In a bit of a hurry to make his deadline, Clyde finished "The Golden General" late at night and baked it to get it dry enough to send it to the printer the next morning. He rushed to the office and varnished it, but parts of it hadn't dried properly and they smeared. Once again, Clyde rushed home to retouch it.

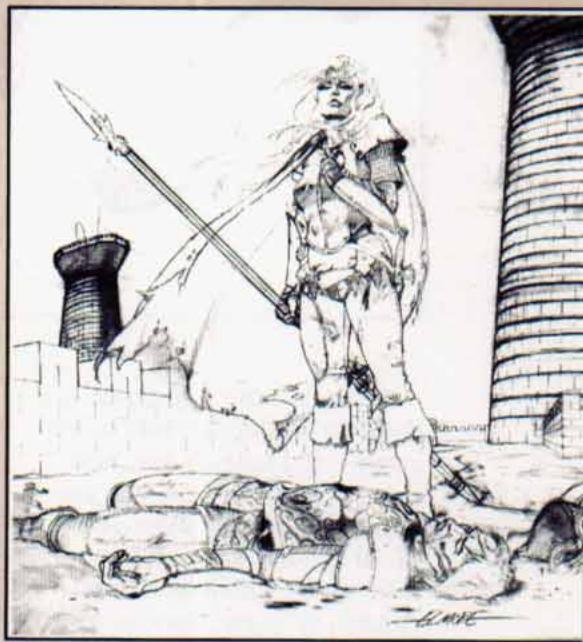
Clyde's Laurana was loosely modeled after Larry's from the cover of the 1985 calendar.





"Finding the Faith," by Steve Fabian, from The Magic of Krynn

In later paintings, however, such as the "Death of Sturm," Elmore portrayed Laurana in full body armor. This is Elmore's favorite Laurana. She is a seasoned warrior, who has seen a dear friend die and is fully prepared to die herself in defending him. Laurana is looking up at Kitara, who is not visible, yet whose threatening presence can be felt in the picture.

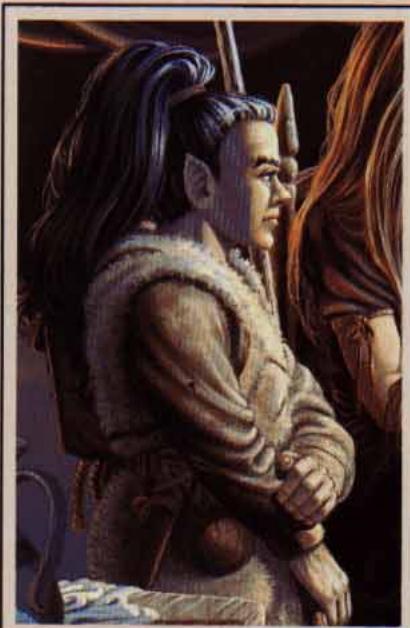




"The Death of Sturm," oils, by Larry Elmore, from the 1987 DRAGONLANCE® calendar



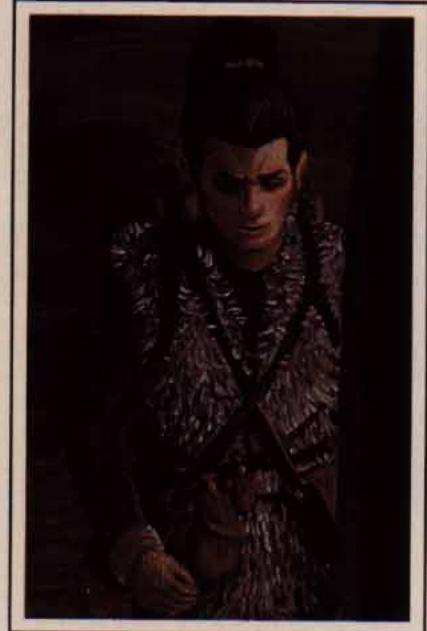
"Dragonlance"



"The Ransom Note"



"Dragons of Winter Night"



"Raistlin's Farewell"



"Legends"



"Leaves from the Inn of the Last Home"

No one could have guessed from the beginning of the DRAGONLANCE® saga that one of its most beloved characters would turn out to be the small figure in bright blue leggings, with innumerable pouches, and a ridiculous topknot of hair.

Tasslehoff Burfoot came to life in Roger E. Moore's short story, "A Stone's Throw Away," which appeared in DRAGON® magazine. This was his first portrayal in print and helped



Ink drawing by Larry Elmore from "Dragons of Mystery"

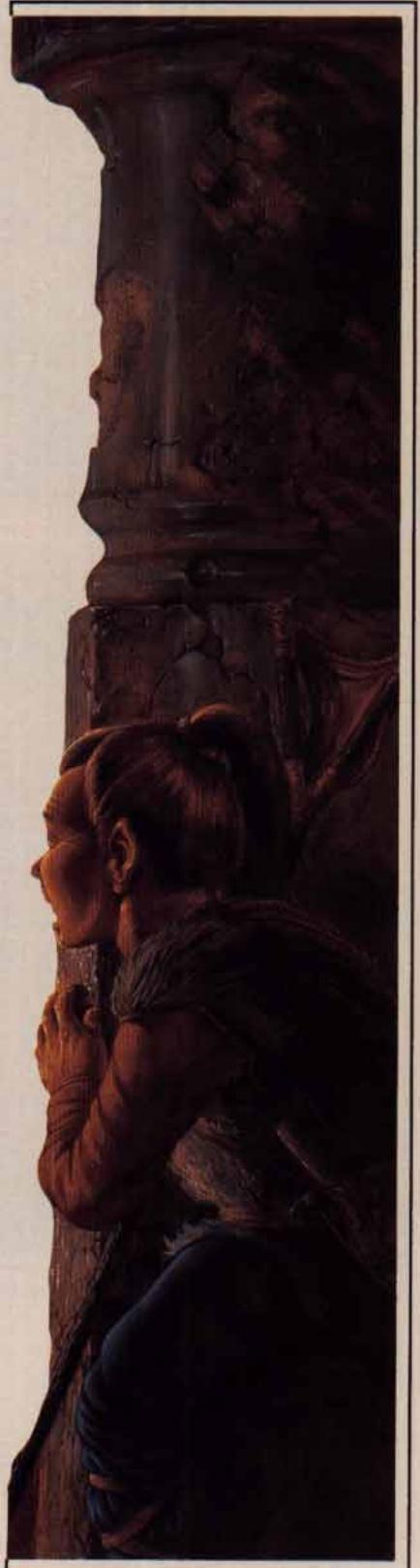
establish much of the kender's personality and ways of talking and thinking.

Because kender were a new race, no one—not even the design team—was exactly certain what they looked like. Thus we find many different views of Tas from the cover of the 1985 calendar (where he resembles an eight-year-old girl) to the young man on the cover of *Dragons of Winter Night*.

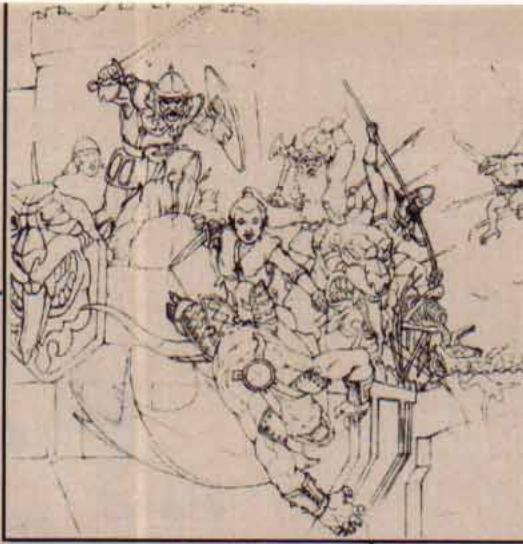
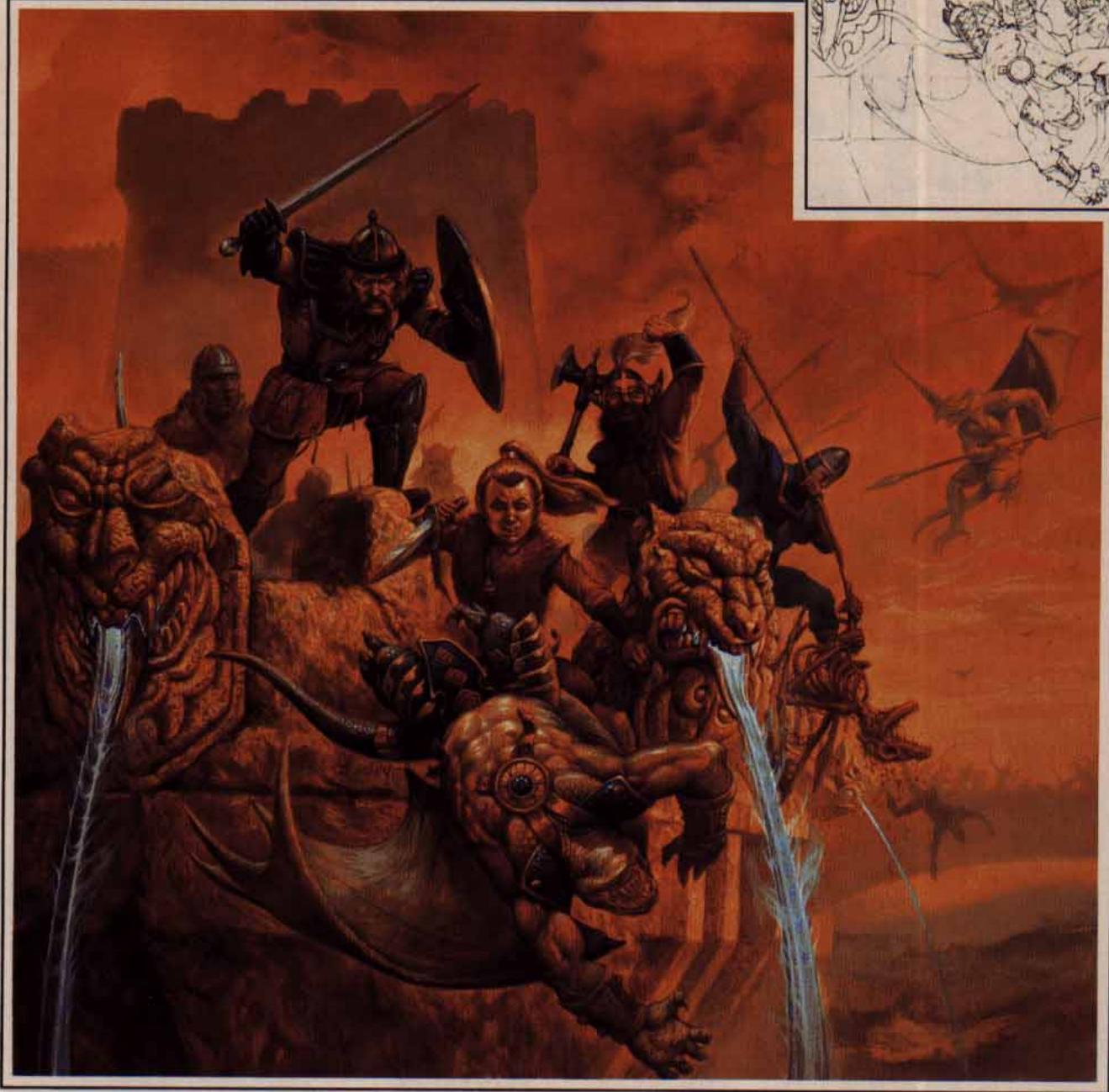
Elmore has settled on his depiction of Tas, as can be seen in the new painting for the 1988 calendar on page 87. In it, he has almost gone back, it appears, to the Tas of his original color roughs.



Original color rough



"Dragons of Flame"



"The Siege of Kalaman," oils, by Jeff Easley, from the 1987 DRAGONLANCE® calendar



"A Stone's Throw Away," by Steve Fabian, from *The Magic of Krynn*

Caldwell thinks Tas looks more impish, as depicted on the cover of the 1987 calendar, while Parkinson depicts him as the teen-ager of Elmore's imagination in "Raistlin's Farewell." Easley's Tas takes a middle approach in "The Siege of Kalaman"; he's not as young as Elmore's original, nor is he a teen-ager.

Despite his appeal, Tas is a peripheral character. "Nor can he be otherwise," believe both Weis and Hickman. "He works wonderfully as comic relief, especially in a tense situation. He is also the 'fool' in the classic sense, in that he is innocent, with no awe or reverence of anything or anybody. But he is tender-hearted and caring. We laugh with Tas, not at him, and through him we laugh at ourselves."

"Tas had a lot of growing to do, which was difficult for the happy-go-lucky kender, who generally live merry lives. The death of Flint particularly affects the kender, as does the death of Gnlmsh, the gnome. Tas changes by the end of the second trilogy. He has gained depth and wisdom, though he will still be Tas to the end of his days!"



Ink drawing by Larry Elmore, from "Dragons of Hope"



Pen and ink drawing by Diana Magnuson, from
Leaves from the Inn of the Last Home



Pencil and ink drawing by Tom Yeates, from *Leaves from the Inn of the Last Home*



"*The Ransom Note*," oils, by Larry Elmore, from the 1988 DRAGONLANCE® calendar





"Flight of the Dragon Orb," oils, by Keith Parkinson, from the 1987 DRAGONLANCE® calendar





Pen and ink drawing by Diana Magnuson, from "Dragons of Ice"

"Silly doorknob of a kender!"
—Flint on numerous occasions

Originally seen by the design team as a Falstaffian figure, Flint Fireforge emerged as the gruff grandfatherly dwarf whose death in the final volume of *Chronicles* brought tears to the eyes of many.

Although not intended, Flint turned out to be the perfect straight-man to Tasslehoff's comic character. Harold Johnson endowed him with his fear of water and his refusal to have anything to do with boats, plus giving him his alleged allergy to horses. This allergy, by the way, caused Weis and Hickman a problem with Caldwell's portrayal of the dwarf in the 1985 calendar painting (page 44).

"Flint's wearing a helm that obviously has a horse's tail for a decoration," says Weis, "which he couldn't have worn if he really had an allergy. It worked out well for us, how-



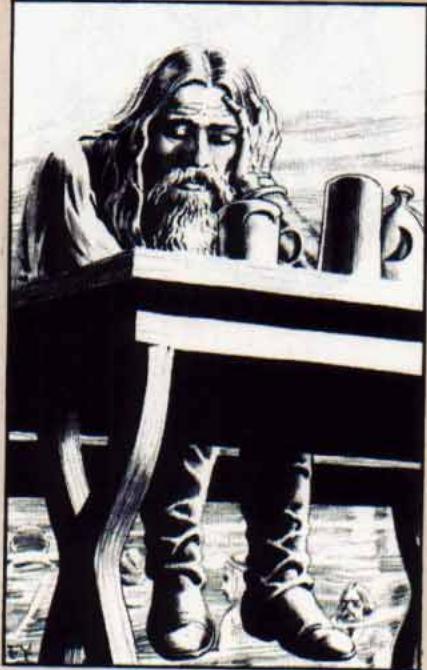
original color rough



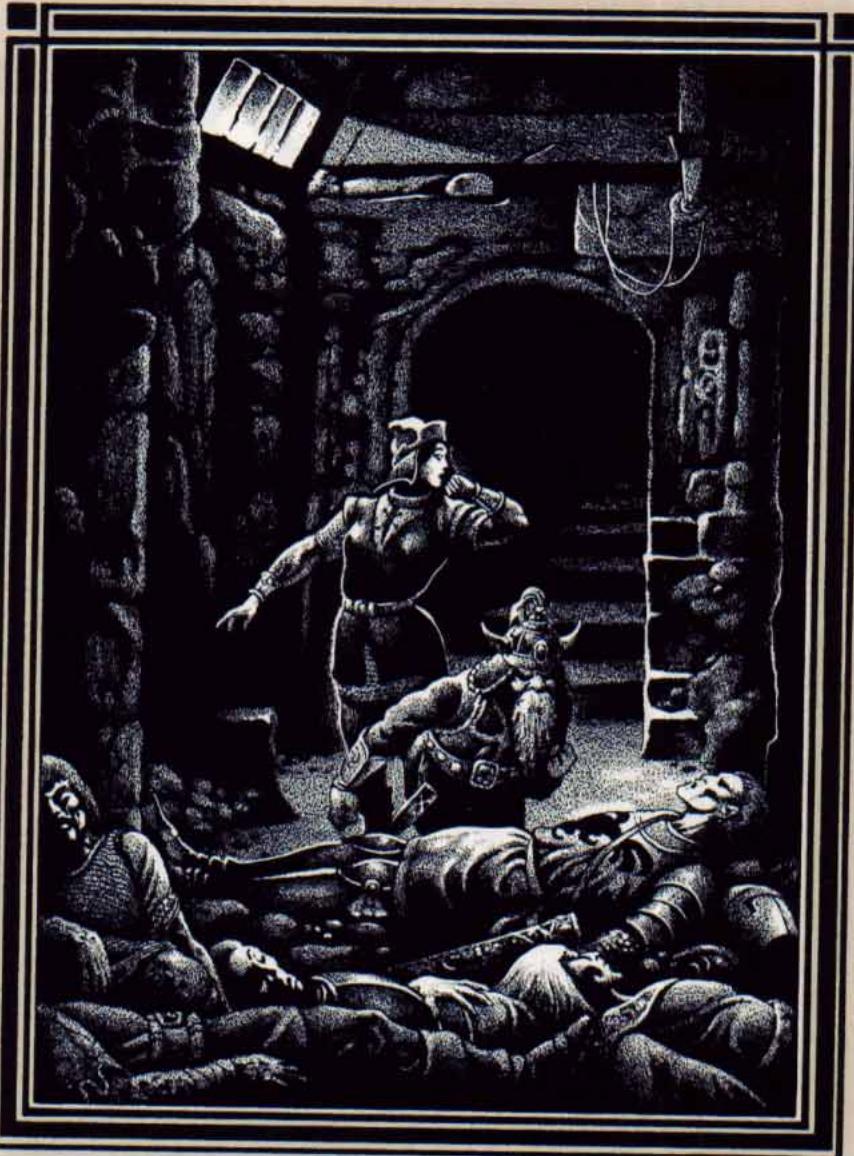
Ink drawing by Larry Elmore, from "Dragons of Hope"



Ink drawing by Larry Elmore,
from "Dragons of Mystery"



Pencil and ink drawing by Tom Yeates, from
Leaves from the Inn of the Last Home



"Harvests," by Steve Fabian, from The Magic of Krynn

ever. When Tas gives Flint the helm, the old dwarf doesn't sneeze a bit. He won't admit that his allergy might be 'in his head,' so he insists that the tail is actually the 'mane of a griffon.' This is even funnier because griffons don't have manes."

Both artists and design team were disappointed that Flint was not portrayed in paintings more. That has since been remedied in Parkinson's painting of the dwarf in "The Flight of the Dragon Orb" and Elmore's painting for the 1988 calendar (page 87).

Both show Flint dropping his role of the grumbling old dwarf, revealing his warm and tender side as he looks at the young knight who will die before him and at Laurana, the young elf maid he comes to love as a daughter.





T. YEATES M. JOHNSON

Ink drawing by Tom Yeates, from Leaves from the Inn of the Last Home

*Then we shall make you remember,
shall make you live again
through the long denial of body . . .*

—The Knight of the Black Rose,
Dragons of Spring Dawning.

Lord Soth was a character
who rose from the dead to live
in Tracy Hickman's imagination.
"It was an incredible experi-



Ink drawing by Valerie Valusek, from Time of the Twins

ence," recalls Hickman. "I needed a really powerful foe to pit against the knights in the High Clerist's Tower. Suddenly, Soth was there, complete with his background, his personality, everything—within moments! I ran over to Margaret's cubicle and shouted, 'We've got to put this guy in our books!'"

Weis agreed, and into the books he went. But Soth was such a powerful, romantic figure that he came near to stealing the show. A man destroyed by his consuming passions, he has an air of sensual mystery that underlies his evil. He is a tragic figure, a villain with whom we can sympathize.



PARKINSON
1988



"Lord Soth's Charge," acrylics and oils, by Keith Parkinson, from the 1987 DRAGONLANCE® calendar

Keith Parkinson established Soth's appearance in his 1987 calendar painting, "Lord Soth's Ride." The inspiration for the unusual, bucket-shaped helmet was an Errol Flynn movie, "Warriors." The detail in this work is exact, even down to the individual links in the armor. The entire work gives the chilling impression of fear that flows from the undead knights.

Bowing to her, he took her hand in his skeletal grasp. "Farewell, Kitiara," he said, then paused. "How does it feel, my dear, to know that you have brought pleasure to the damned? You have made my dreary realm of death interesting. Would that I had known you as living man!" The pallid visage smiled. "But, my time is eternal. Perhaps I will wait for one who can share my throne—"

Cold fingers caressed Kitiara's flesh. She



Ink drawing by Valerie Valusek, from *Test of the Twins*

shuddered convulsively, seeing unending, sleepless nights yawn chasmlike before her. So vivid and terrifying was the image that Kitiara's soul shriveled in fear as Lord Soth vanished into the darkness.

—Dragons of Spring Dawning

Lord Soth and Kitiara were a natural team. "Soth admired Kitiara's strength, particularly because she was strong where he had been weak. He had allowed himself to be destroyed by his passions. Kit controlled hers, refusing to allow them to rule her," says Weis.

Although the central figure in Caldwell's painting "The Hands of Doom" is Kitiara battling the skeletal hands reaching out to her, Lord Soth is an ominous presence watching from the background. Though he is motionless, he draws the viewer's eye by his commanding stance and his hooded face.



Ink drawing by Larry Elmore, from "Dragons of Deceit"

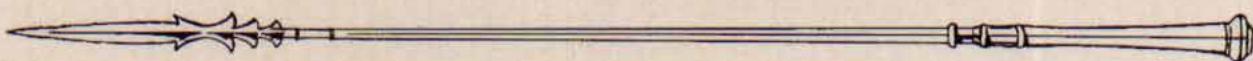




"The Hands of Doom," oils, by Clyde Caldwell, from the 1987 DRAGONLANCE® calendar



"The Portal," oils, by Larry Elmore, from the 1987 DRAGONLANCE® calendar



"What do magic-users wear beneath their robes, dark elf?"

"Very little. . . And what do warrior women wear beneath their armor?"

"Nothing."

—Kitiara and Dalamar,
War of the Twins

Kitiara and Dalamar were another perfect pair, although never really intended to be.

"When they first met at the Tower of High Sorcery, it was obvious to me in an instant how they'd react to each other," says Weis. "They aren't in love. It's just plain lust, and they both know it. We needed a little lightness in these books and their love affair provides it, although it will later have tragic consequences."

Elmore defined Kitiara's appearance in her original portrait, done at the beginning of the series. He gave her short hair to contrast with Laurana's long, flowing tresses, plus it seemed more natural for the warrior woman accustomed to wearing helms.

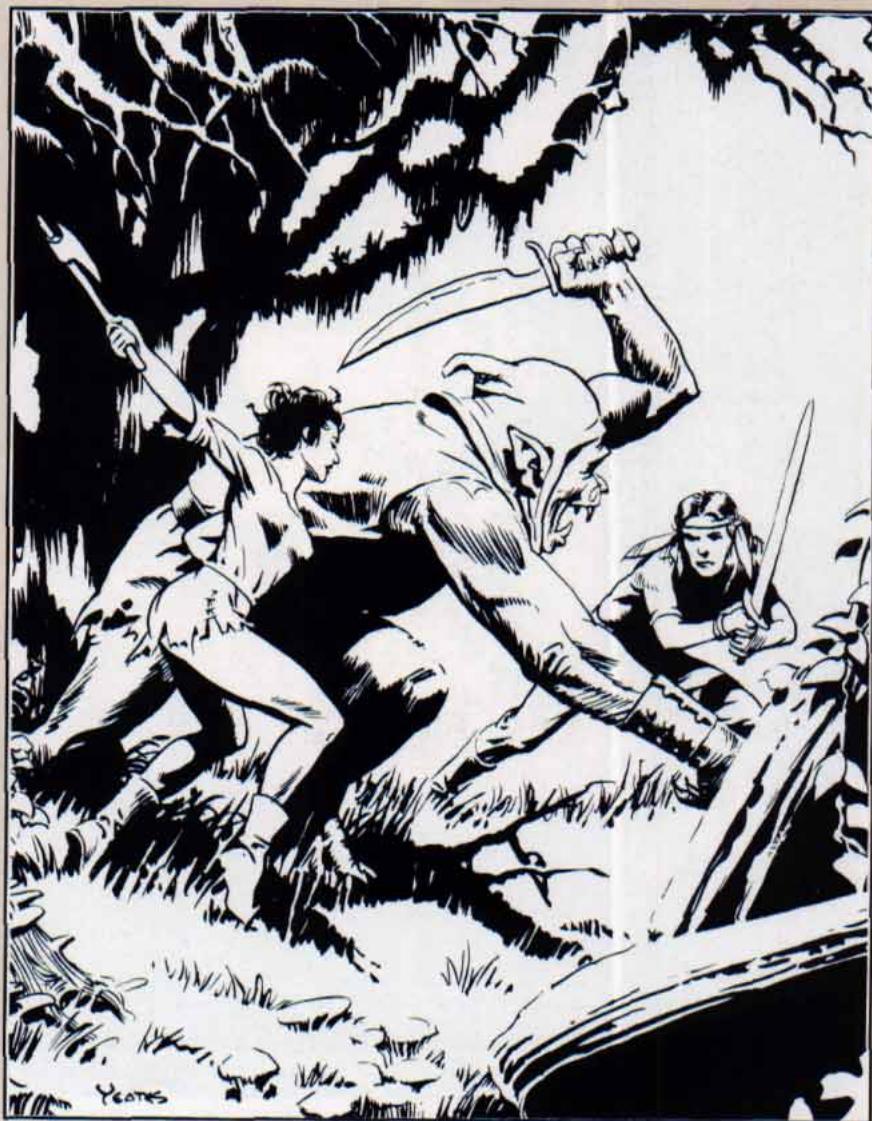
Elmore's primary purpose for doing the calendar painting of Dalamar and Kit was to portray Kitiara with her strong, splendid body not hidden by the dragon armor. Tracy Hickman was also in favor of this.

"I want to see Kit sweat," Hickman remembers telling the artist.

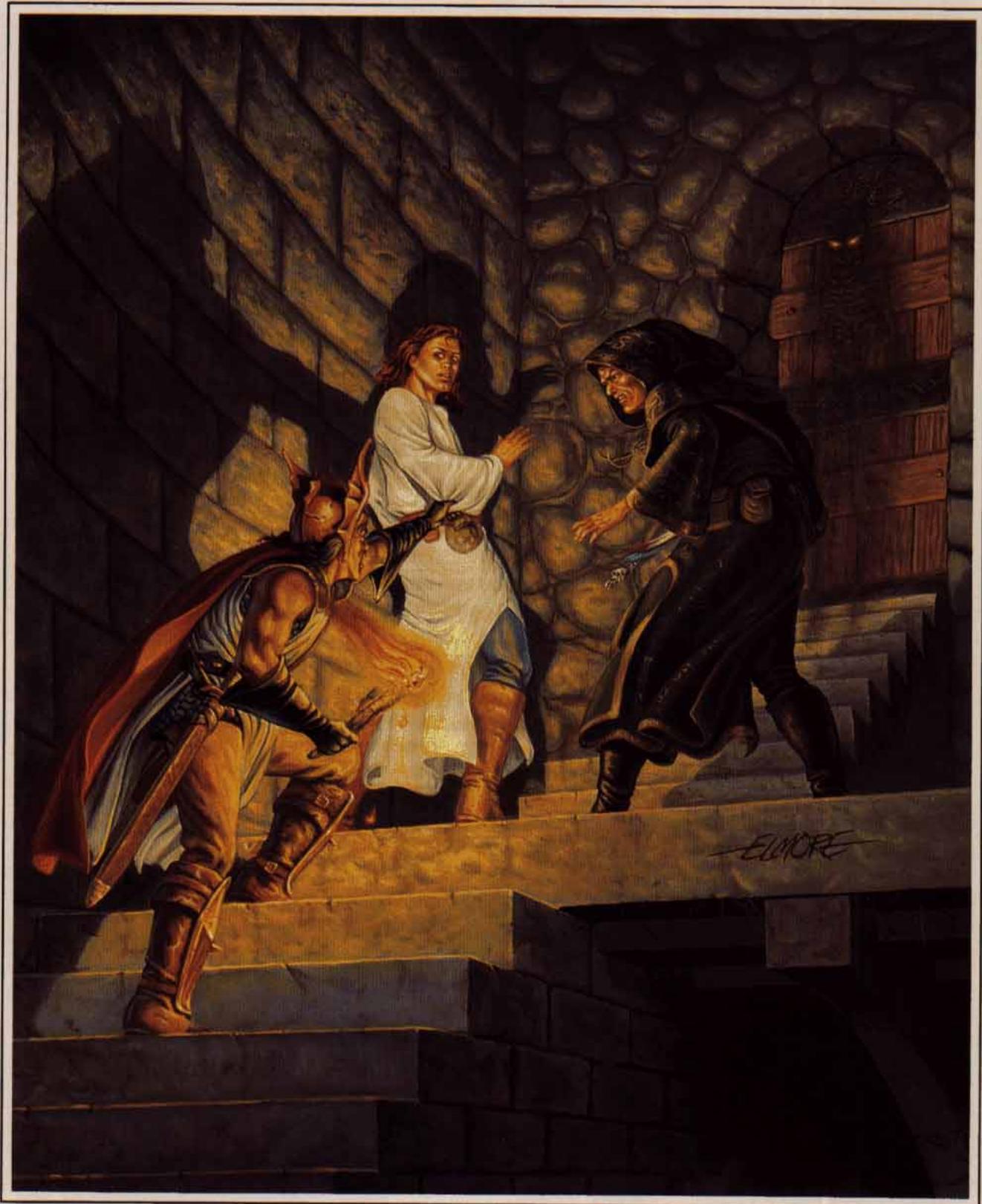
This scene in the book had not been written yet, so Weis and Hickman worked with Elmore, telling him what they knew of Dalamar and how this final confrontation might take place. The glowing Portal behind Kitiara is the infamous gate that leads to the Abyss.



Ink drawing by Larry Elmore, from *"Dragons of Deceit"*



"Kitiara and Tanis," Ink, by Tom Yeates, from *Leaves from the Inn of the Last Home*



"Pain's Test," oils, by Larry Elmore, from *The Magic of Krynn*

Minor characters



LORAC♦GUNTHAR♦FIZBAN♦GILTHANAS♦SILVARA♦LORAC♦GUNTHAR♦FIZBAN♦GILTHANAS♦SILVARA



"Dragons of Dreams," oils, by Clyde Caldwell, from the 1985 DRAGONLANCE® calendar





The tragedy of Lorac, the elven king, was envisioned from the very beginning of the project, as can be seen in Elmore's color roughs.

To achieve the dramatic lighting effect in the painting, Caldwell worked from a photograph of a model staring into a light bulb.

Notice that in the first sketch, the back of the throne is carved into the shape of a dragon. The design team objected on the grounds that a dragon was an inappropriate decoration for the throne of an elf lord. Caldwell changed it to a winged unicorn.

Caldwell drew six separate sketches of the head of Cyan Bloodbane, the green dragon. Three are shown to give an idea of how the final evolved—a horn is added, the head becomes wider, teeth curve slightly. Lorac's eyes, open in the sketch, are closed in the painting, to indicate his dreamlike state.





Ink drawing by Larry Elmore, from "Dragons of Mystery"

"I wish I had time to learn of your gods. . . ."
—the dying Elistan,
Dragons of Autumn Twilight

Elistan didn't die, but was healed by Goldmoon, going on to become the head of the church in Ansalon. He was seen as Krynn's answer to Moses, leading the people from their bondage under the evil Verminaard to freedom and the discovery of the true gods. Therefore, it was not unusual that the design team pictured him looking like Charlton Heston!

Diana Magnuson's black and white illustrations are a major part of the DRAGONLANCE® module series. Her fidelity to the characters as conceived by the TSR staff artists has been much appreciated, as can be seen by her depiction of Elistan based on Elmore's original at the left.



Ink drawing by Larry Elmore, from "Dragons of Hope"



Pen and ink drawing by Diana Magnuson, from "Dragons of War"





Pen and ink drawing by Jeff Butler, from "Dragons of Glory"



"Dragons of Deceit," oil, by Larry Elmore, from the 1985 DRAGONLANCE® calendar

"The problem with good characters is that they can be boring," comments Hickman.

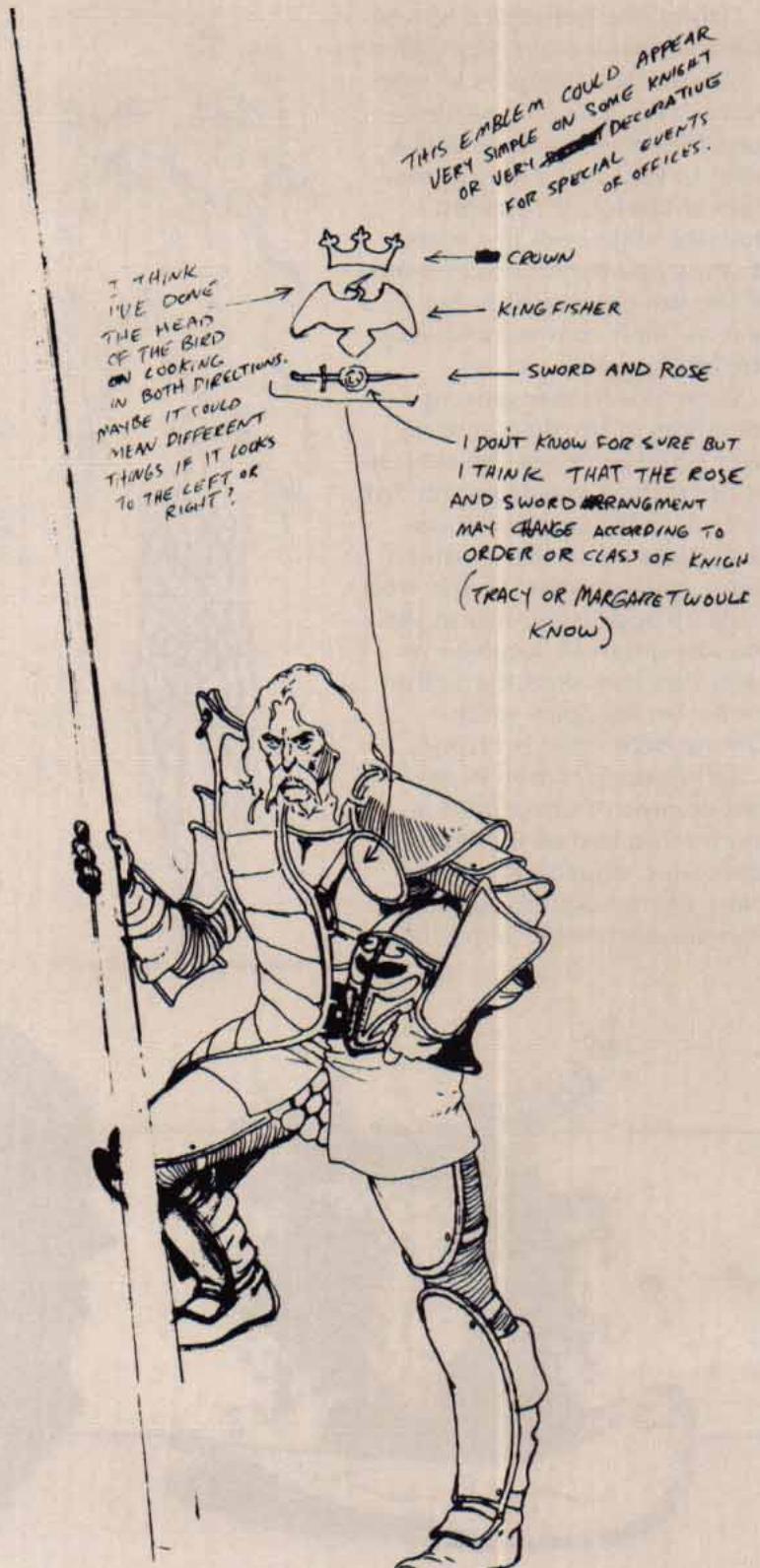
Certainly, the artists found that evil characters are much more fun to portray. This fact led to this painting when it was discovered, as the deadline for the 1985 calendar approached, that almost all the pictures were of evil dragons.

The design team wanted a good dragon, complete with a mounted rider. Fizban had come to life at this point, and everyone wanted a picture of the befuddled old wizard. This scene portrays Gunthar and Fizban, undoubtedly discussing either the progress of the



war or the whereabouts of Fizban's hat.

Elmore drew the preliminary sketches of Lord Gunthar to illustrate the weapons and equipment of a dragon rider. Note the long pad of quilted leather on Gunthar's right side which protects him against the impact of the butt of a swinging dragonlance.



Pencil and ink sketch by Larry Elmore

Fizban, the befuddled wizard, was the creation of Tracy Hickman.

"We wanted the gods to take an active role in this battle," says Hickman, "yet we didn't want to take away man's freedom of choice. We needed a god who didn't act like a god. He may pull the characters out of the fire on occasion, but he's just as likely to toss them into the frying pan!"

There is a debate among members of the design team over whether or not the sketch at the right is the prototype for Fizban. In the original storyline, there was to be a druid name Wylorn Wiversbane, who ends up appearing only in the modules. Harold Johnson recalls that this sketch was the model for Wylorn, while Elmore believes it is Fizban.

Jeff Butler's Fizban in the last volume of *Chronicles* is interesting in that it portrays the comic wizard with something of the sadness of the god over the sorrows of mankind.

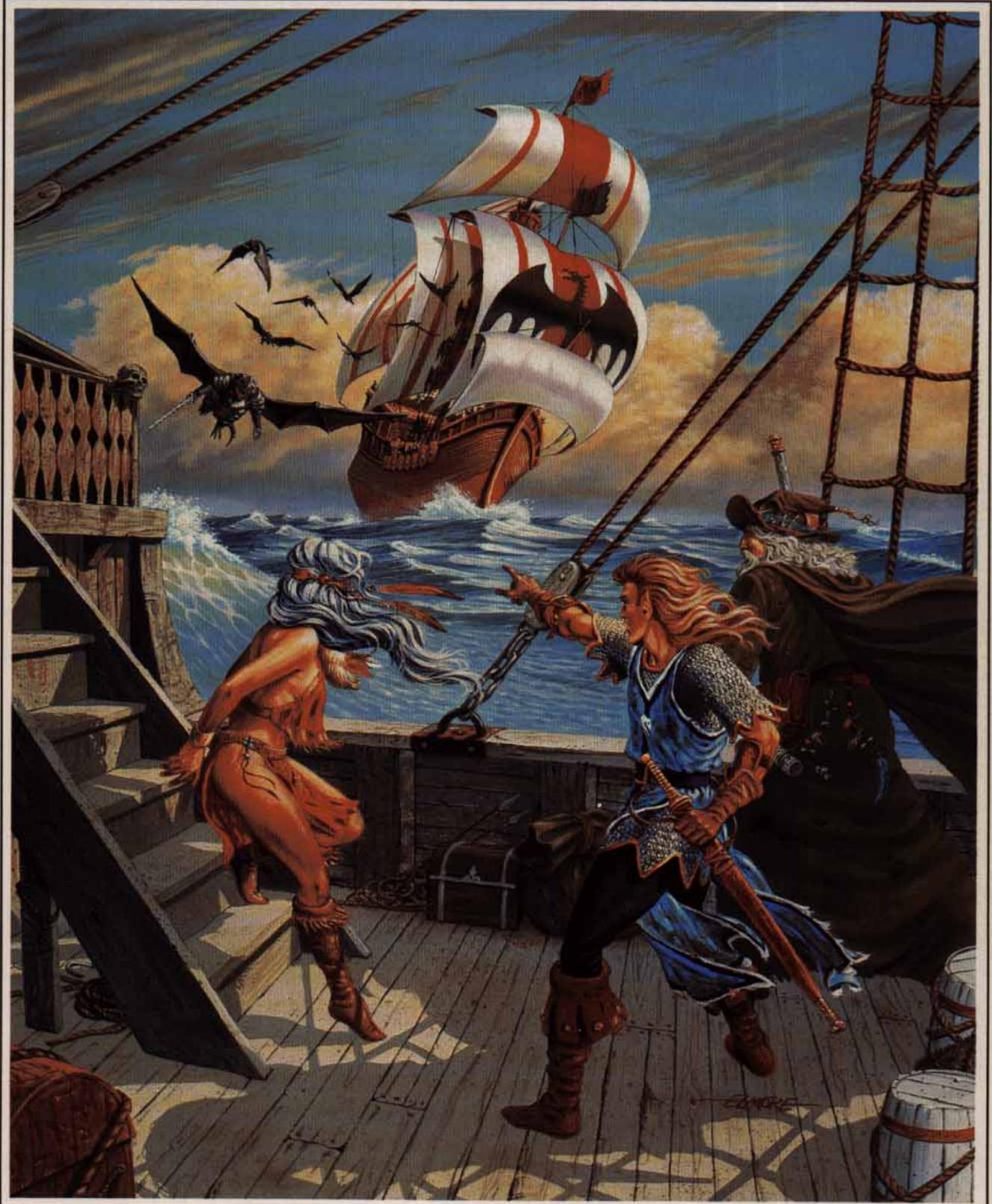


Pencil sketch by Larry Elmore

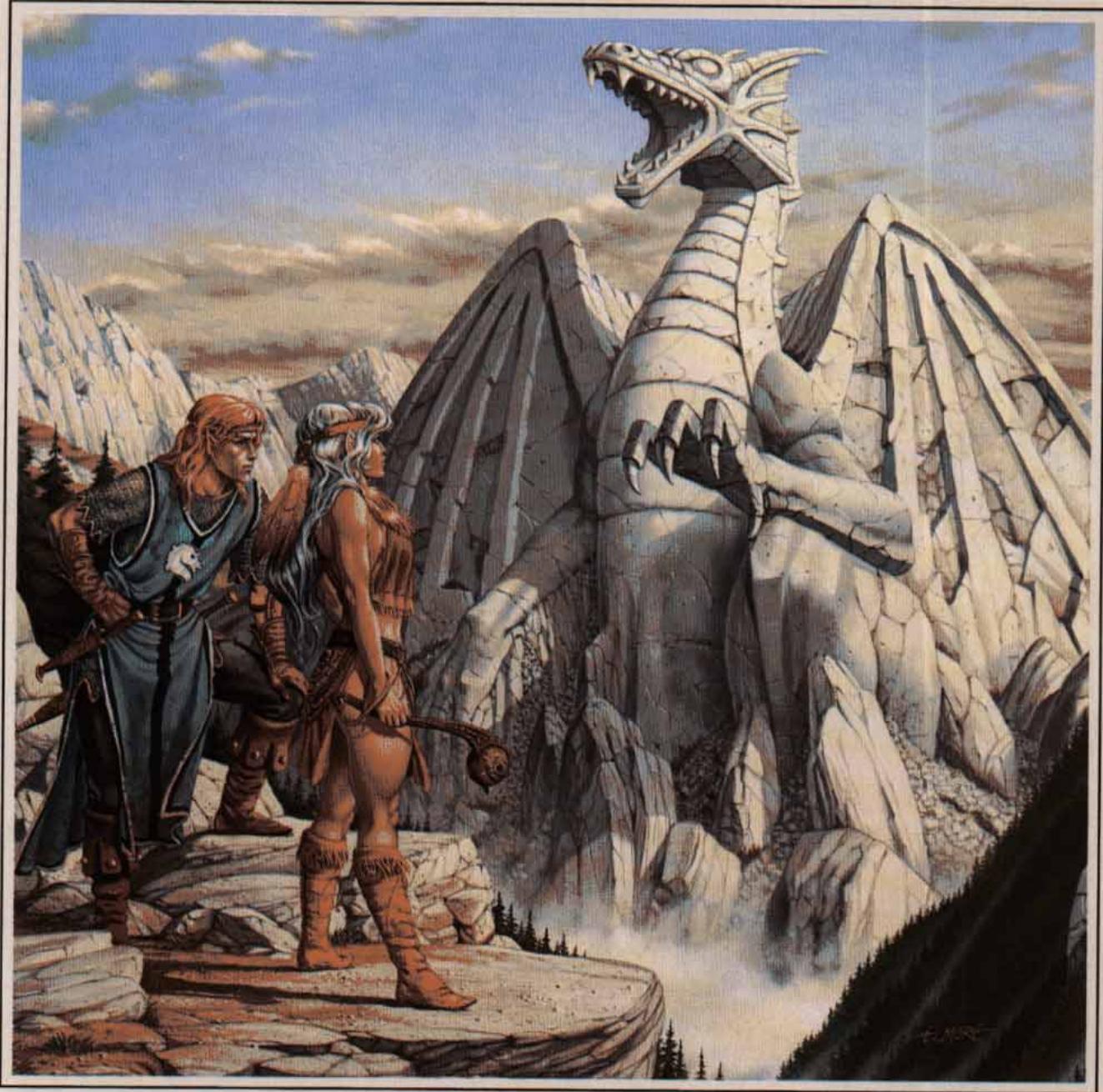


Ink drawing by Denis Beauvais, from *Dragons of Autumn Twilight*

Ink drawing by Jeff Butler, from *Dragons of Spring Dawning*



"Lords of Doom," oils, by Larry Elmore, from AD&D® Gamebook #10



"Dragons of Light," oils, by Larry Elmore, from the 1985 DRAGONLANCE® calendar

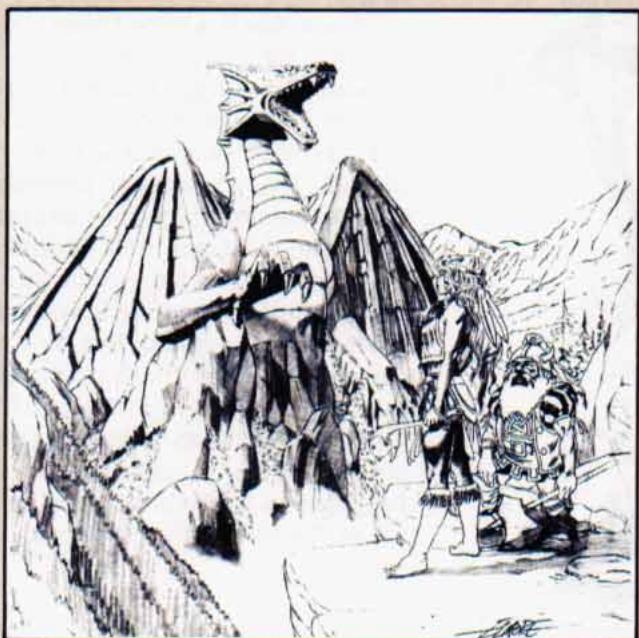
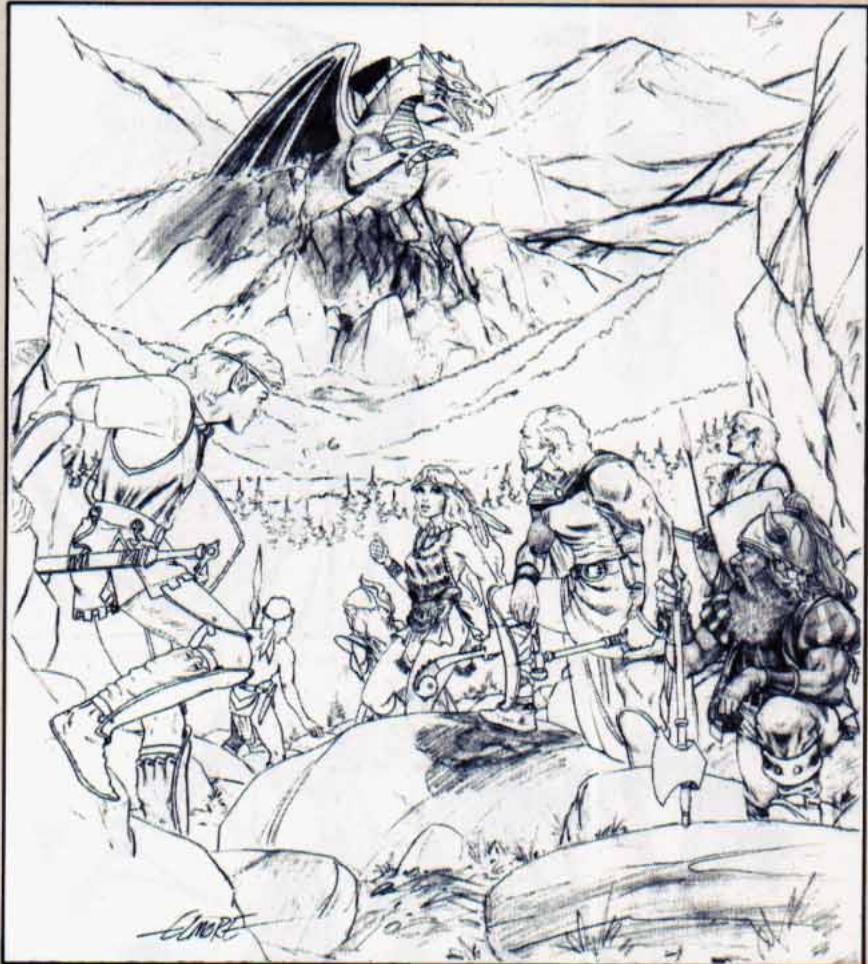


The sketch at right is the first version of this scene. Elmore had to abandon the original idea, because it contained too many characters to paint in the time he had available. (Deadlines often forced the artists to work on two paintings at once.)

Elmore's second sketch featured Silvara and Flint. The dwarf was finally replaced by Gilthanas, to showcase the tragic love theme developing between the two and symbolizing the love between Huma and the Silver Dragon.

Elmore painted this before the episode was written in the text. Hence this scene takes place during the summer, while the version in the book took place in the winter.

Notice that the sketch is a mirror image of the final painting. By drawing in reverse on tissue paper, the artist can more easily transfer the sketch directly to the art board by burnishing over the pencil lines.





Ink drawing by Diana Magnuson, from "Dragons of War"



Ink drawing by Larry Elmore, from "Dragons of Hope"



Ink drawing by Larry Elmore, from "Dragons of Mystery"

"Silvara," Gilthanas said, his voice shaking, "there was another reason I left my people. You know what it is."

He extended his hand, palm up, toward her.

Silvara drew back, shaking her head. Her breath came faster.

Gilthanas took another step nearer. "Silvara, I love you," he said softly. "You seem so alone, as alone as I am. . . ."

—Gilthanas, *Dragons of Winter Night*

Laurana's brother, Gilthanas, came onto the scene because the design team needed to conceal the true identity of the traitor in *Dragons of Autumn Twilight*. They also needed an elf who could show the prejudice felt by the elves toward humans and other races. The doomed love affair between Gilthanas and the Silver Dragon added depth to the elflord's character.

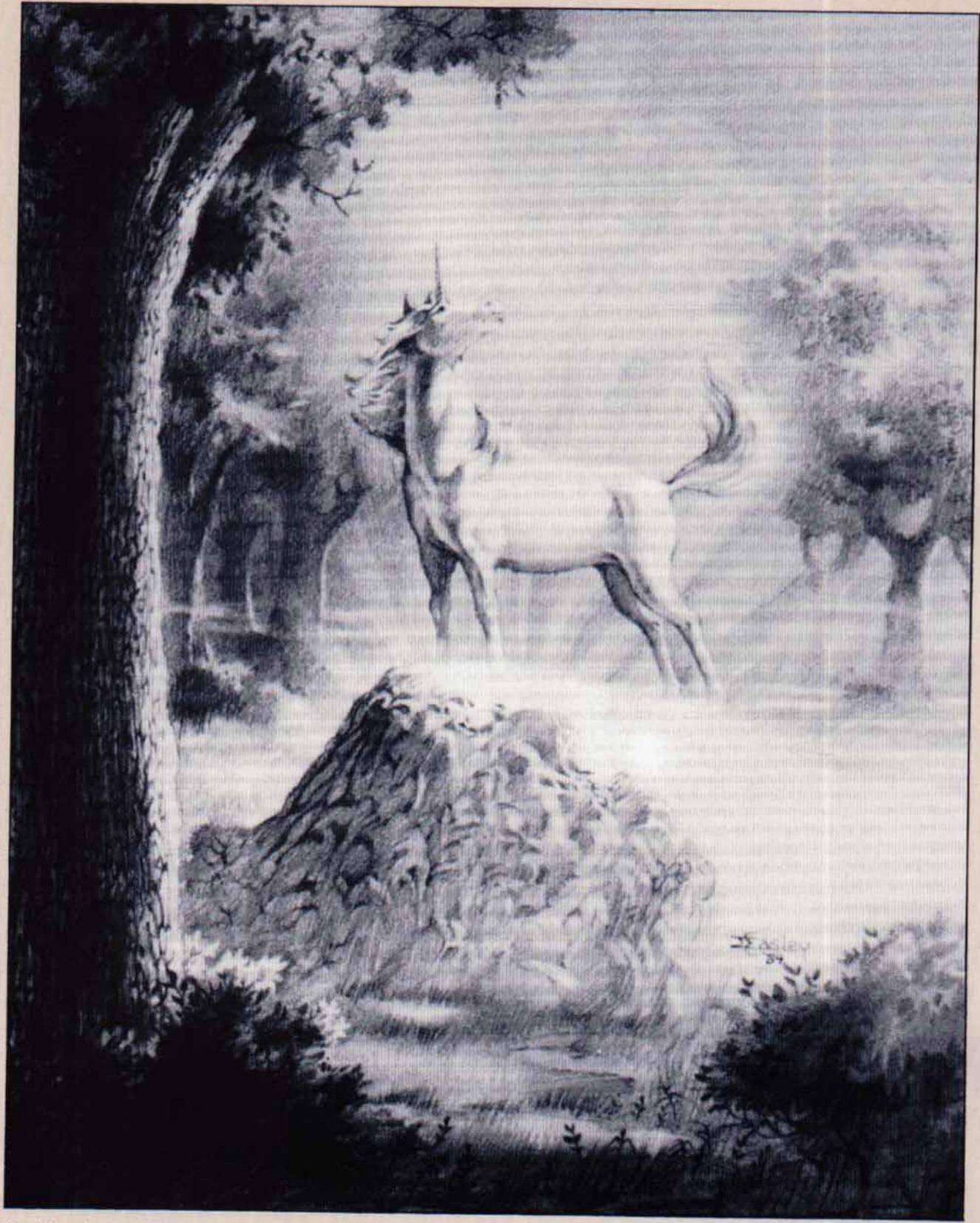
Gilthanas was not always Gilthanas, however, and his name change nearly drove Weis to despair.

"It was such a little thing," she recalls. "Originally Gilthanas, Laurana's younger brother, was named Porthios, and Porthios, the elder brother, was named Gilthanas. Then, when the younger brother became a player character in the modules, Jeff Grubb decided he liked the name Gilthanas better because it sounded more elven. I agreed, but by that time we'd written both brothers into large sections of *Chronicles*. I had to go back and change every single reference, switching Porthios to Gilthanas and vice versa. I was terrified I'd miss one!"

Miscellany

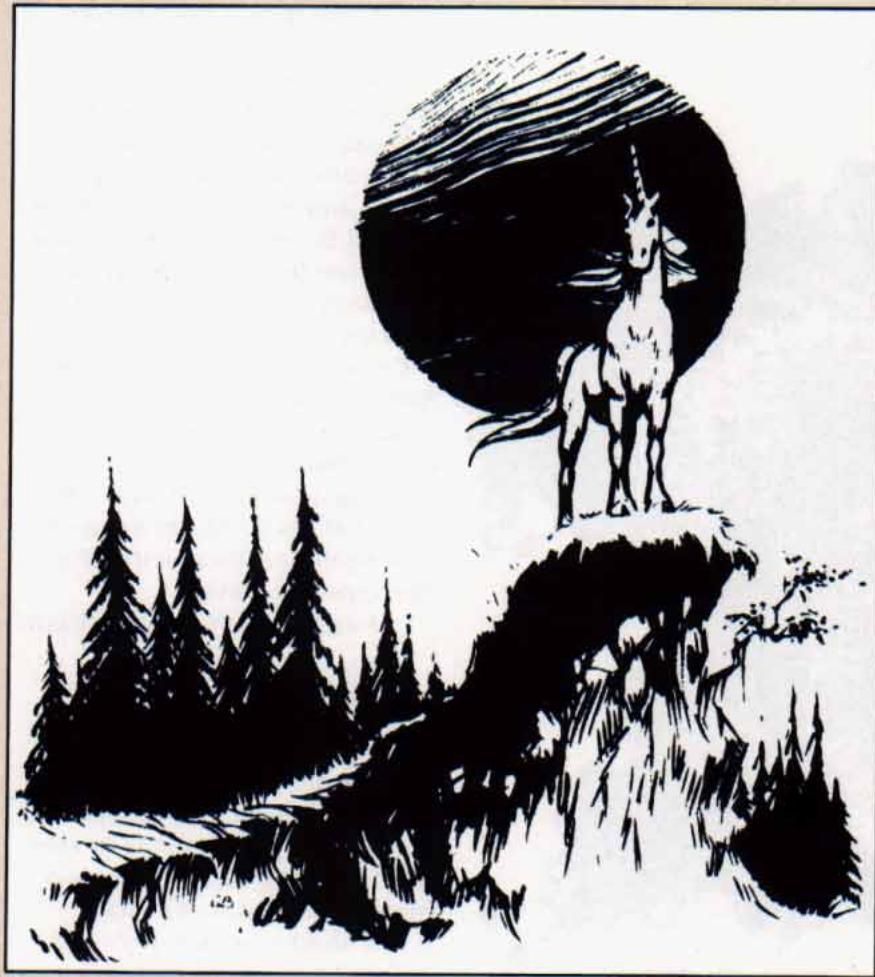


FORESTMASTER ♦ WHITE STAG ♦ DARK QUEEN ♦ TOADE ♦ BUPU ♦ GULLY DWARVES ♦ ONOMISH DEVICES ♦ DRAGONS



Pencil drawing by Jeff Easley, from "Dragons of Despair"





Ink drawings by Denis Beauvals, from *Dragons of Autumn Twilight*

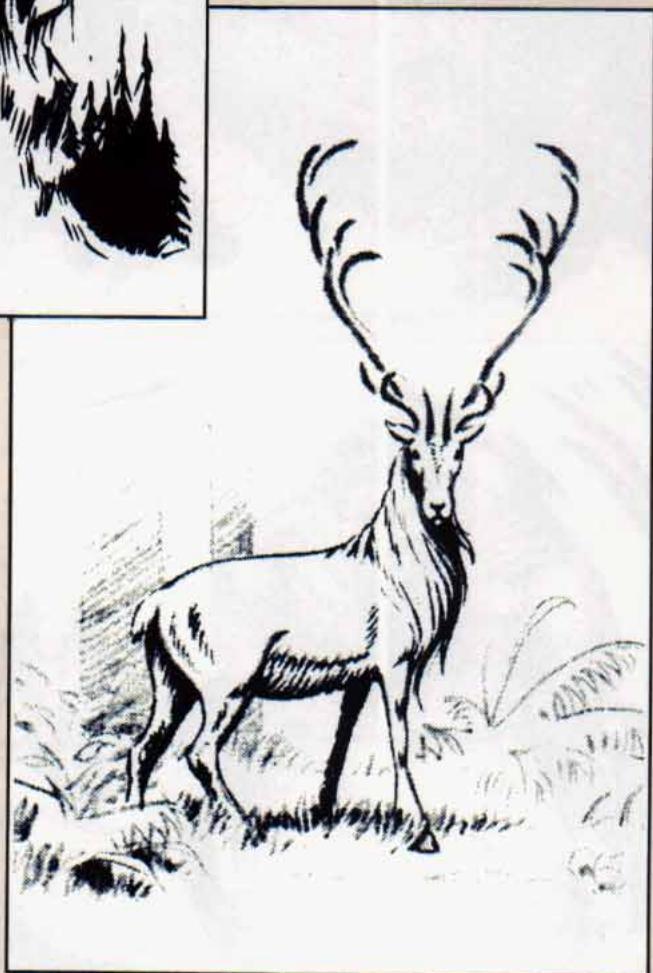
The unicorn's beauty pierced the heart. Gold-moon felt swift tears spring to her eyes and she was forced to close them against the animal's magnificent radiance. Her fur was the silver of moonlight, her horn was shining pearl, her mane like seafoam. The head might have been sculpted from glistening marble, but no human or even dwarven hand could capture the elegance and grace that lived in the fine lines of the powerful neck and muscular chest. The legs were strong but delicate, the hooves small and cloven like those of a goat.

—*Dragons of Autumn Twilight*

These magical creatures heighten the feeling of fantasy in the world and prepare the reader for the advent of the dragons, the epitome of fantastic beasts. In addition, the Forestmaster foreshadows the death of Sturm.

Next to one of the well-worn paths stood a white stag. The stag was the most magnificent animal the knight had ever seen. It was huge, standing several hands taller than any other stag the knight had hunted. It held its head proudly, its splendid rack gleaming like a crown. Its eyes were deep brown against its pure white fur . . .

—*Dragons of Autumn Twilight*





Ink drawing by Denis Beauvais, from *Dragons of Autumn Twilight*

Raistlin took a deep breath, then spoke.

"The constellation known as the Queen of Darkness and the one called Valiant Warrior. Both gone. She has come to Krynn, Tanis, and he has come to fight her. All the evil rumors we have heard are true. War, death, destruction . . ." His voice died in another fit of coughing.

Caramon held him. "C'mon, Raist," he said soothingly. "Don't get so worked up. It's only a bunch of stars."

"Only a bunch of stars," Tanis repeated flatly. Sturm began to row again, pulling swiftly for the opposite bank.

—*Dragons of Autumn Twilight*

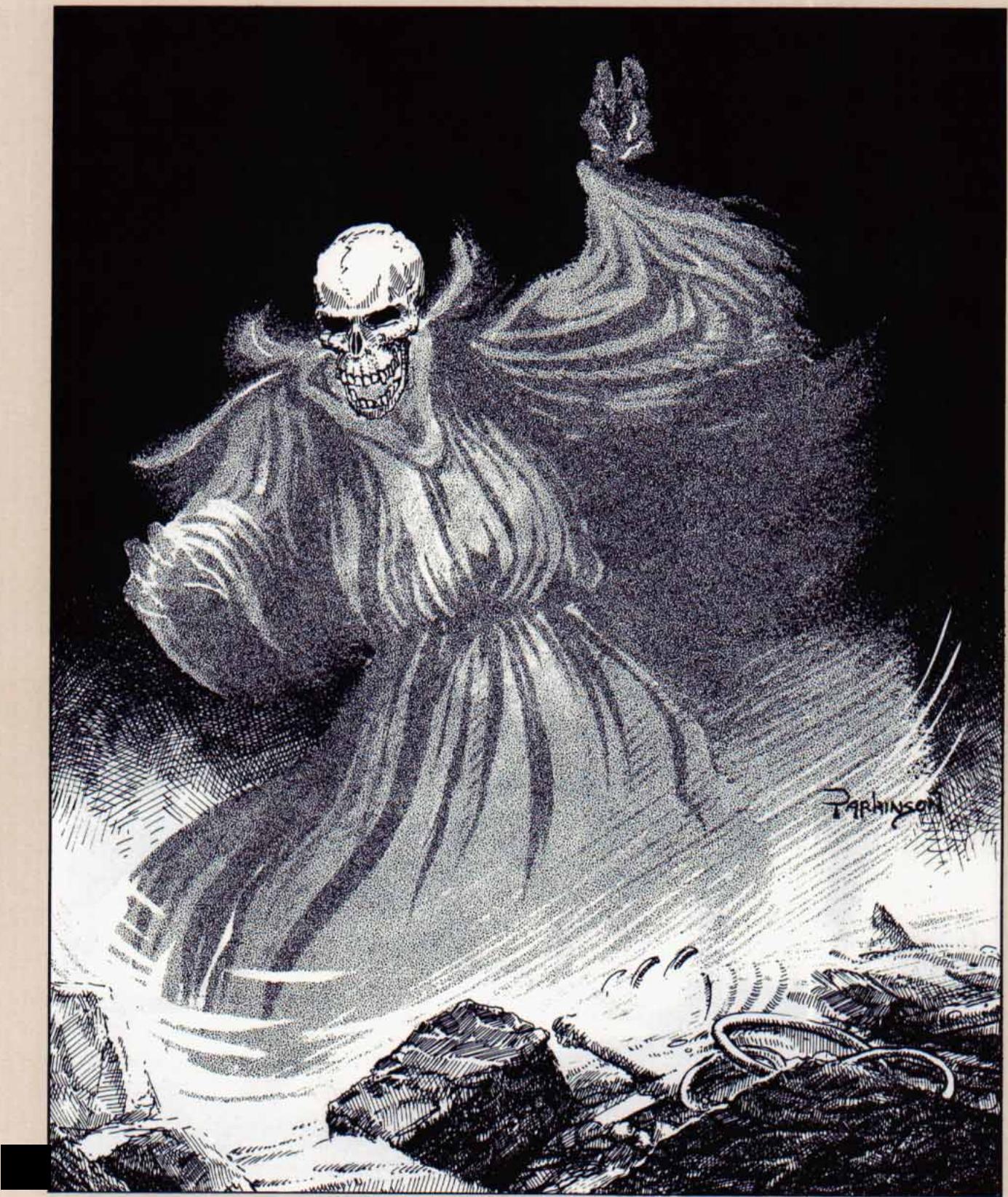
His gaze was caught and held. Mesmerized, he stared at the shadowy form, unable to free himself. There was no need to fabricate awe and a horrible reverence, for that came to him as it comes to all mortals who glimpse Her Dark Majesty.

Her shadowy form wavered before his eyes, revealing herself in all her guises, proving she had control over none. First she appeared to him as the five-headed dragon of Solamnic legend. Then the form shifted and she was the Temptress—a woman whose beauty men might die to possess. Then the form shifted once again. Now she was the Dark Warrior, a tall and powerful Knight of Evil, who held death in his mailed hand.

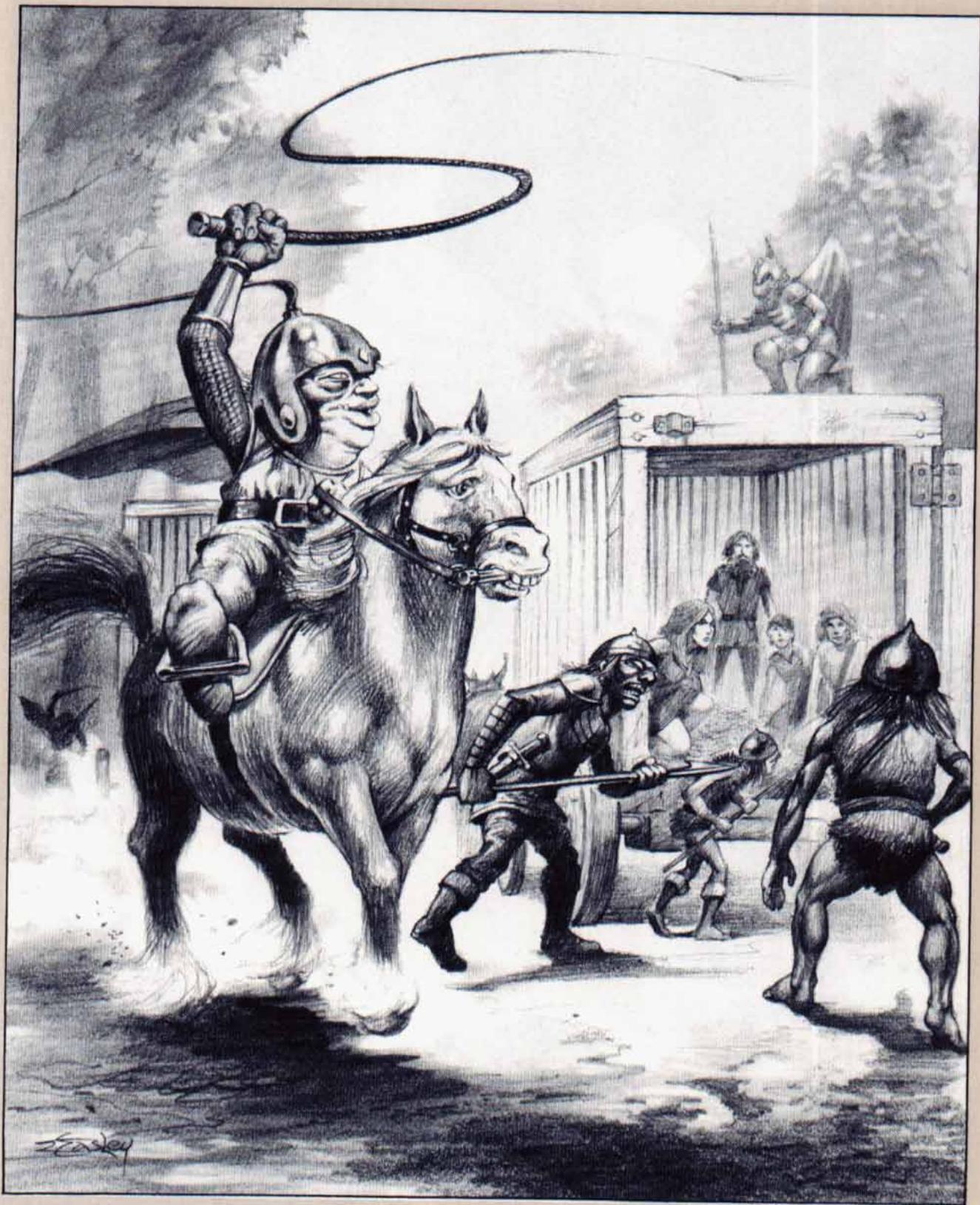
—*Dragons of Spring Dawning*



Ink drawing by Diana Magnuson, from "Dragons of Faith"



Ink and duotone board drawing by Keith Parkinson, from "Dragons of Hope"



Pencil drawing by Jeff Easley, from "Dragons of Flame"



Pen and ink drawing by Diana Magnuson, from "Dragons of Faith"

Gray, mottled skin sagged into folds about the rider's face. Two pig-pink eyes stared out at them from beneath a military-looking helmet. Its fat, flabby body leaked out between pieces of flashy, pretentious armor.

—*Dragons of Autumn Twilight*

Originally the design team planned a major role for Toede. Once again, there were too many other characters to deal with, so we see Toede only in the first novel. By the end, the hobgoblin does manage to become a Dragon Highlord, but he is sent to rule Kenderhome—an assignment that has driven every other Highlord crazy.



From "Dragons of Flame"



Pencil sketch by Jeff Easley





Ink drawings by Denis Beauvais, from *Dragons of Autumn Twilight*



Pencil drawing by Jeff Easley, from "Dragons of Despair"

Gully dwarves—or Aghar, as their race was known—were truly a miserable lot. The lowest caste in dwarven society, they were to be found all over Krynn, living in filth and squalor in places that had been abandoned by most other living creatures, including animals. . . . There were both males and females, though it was not always easy to tell the sexes apart. The females lacked whiskers on their chins but had them on their cheeks. They wore a tattered overskirt wrapped around their waists extending to their bony knees. Otherwise, they were every bit as ugly as their male counterparts. Despite their wretched appearance, gully dwarves generally led a cheerful existence.

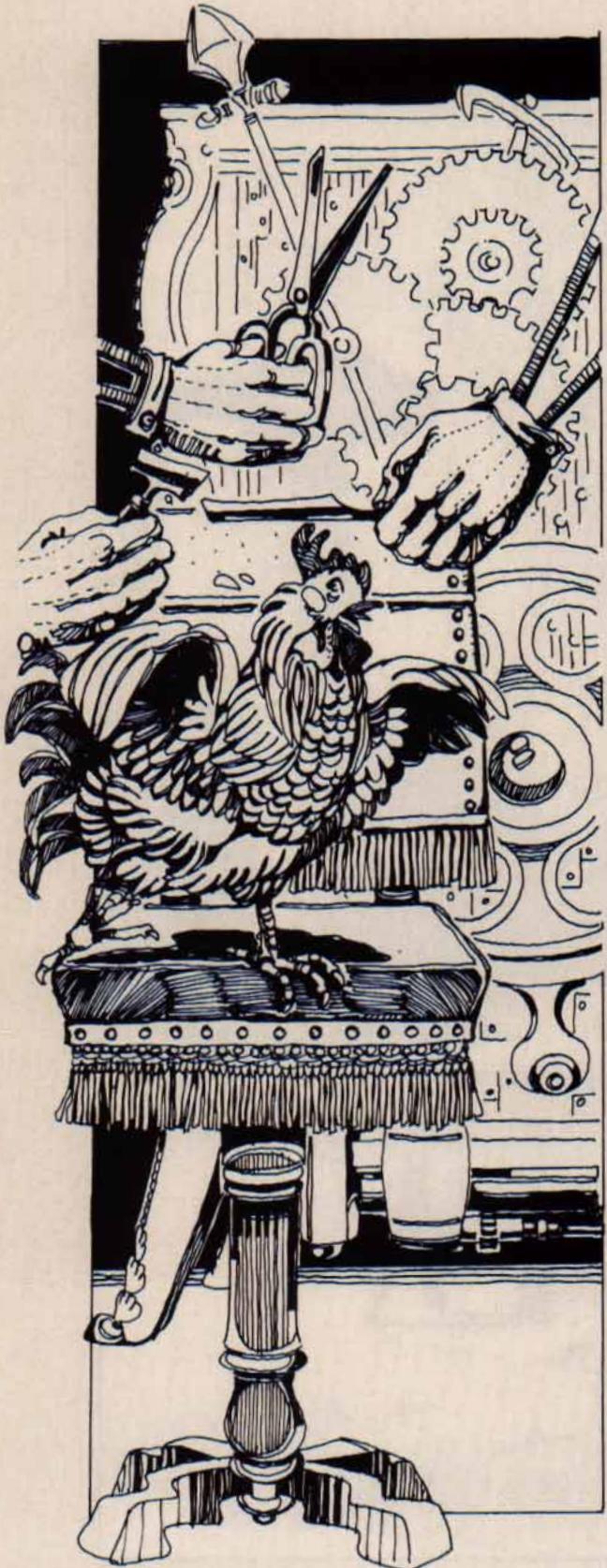
—*Dragons of Autumn Twilight*

A very minor race, the gully dwarves came to prominence accidentally, when Terry Phillips, portraying Raistlin during an early playtest session, cast a Charm spell upon a female gully dwarf in an effort to gain information. The spell worked far too well. The gully dwarf, named Bupu, fell in love with the mage—a scene that Weis and Hickman liked so much that it was incorporated into the novels.

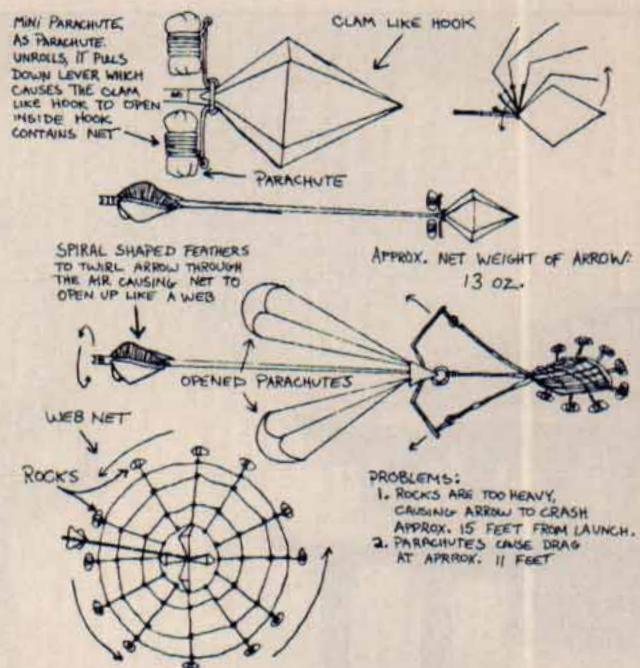
"The gully dwarves added needed comic relief, while allowing us to advance the storyline," explains Weis. "Raistlin's pity for Bupu let us show a tender side to his character."



Pencil drawing by Jeff Easley, from "Dragons of Despair"



"Chicken Plucker," pen, by Diana Magnuson, from Leaves from the Inn of the Last Home



"Bow and Arrow Designed for Capturing the Enemy not Killing Him."
pen, by Denis Beauvals, from Dragons of Winter Night

Fizban picked up what looked, to the kender's confused mind, like a crossbow that had been attacked by an enraged fisherman. It was a crossbow all right. But instead of an arrow, a huge net dangled from a hook on the end.

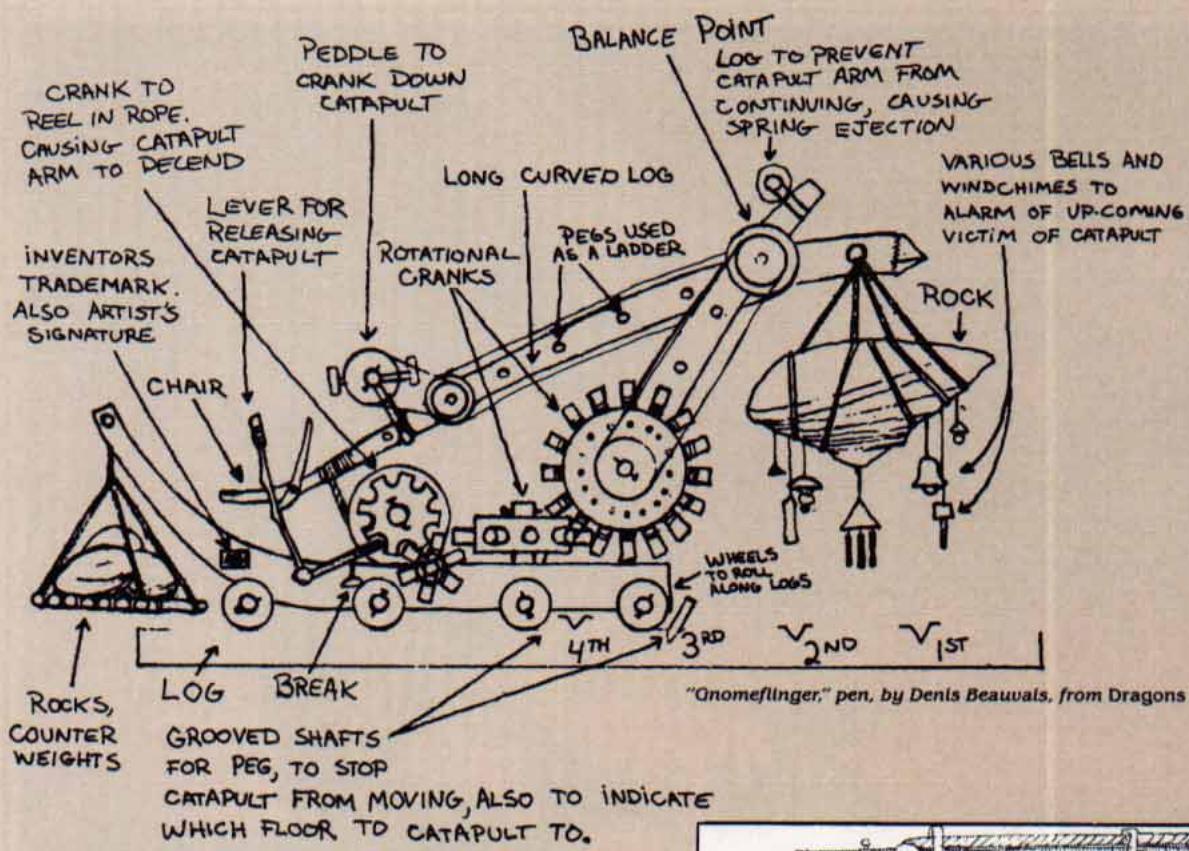
—*Dragons of Winter Night*

The kender's voice died. Even as he watched, a whistle sounded, a catapult went off with a twang, and a gnome went sailing through the air. Tas wasn't looking at machines of war, he was looking at the devices that had replaced stairs!

The bottom floor of the chamber was filled with catapults, every type of catapult ever conceived by gnomes. There were sling catapults, crossbow catapults, willow-sprung catapults, steam-driven catapults (still experimental—they were working on adjusting the water temperature).

Surrounding the catapults, over the catapults, under the catapults, and through the catapults were strung miles and miles of rope which operated a crazed assortment of gears and wheels and pulleys, all turning and squeaking and cranking. Out of the floor, out of the machines





"Gnomeflinger," pen, by Denis Beauvais, from *Dragons of Winter Night*

themselves, and thrusting out from the sides of the walls were huge levers which scores of gnomes were either pushing or pulling or sometimes both at once.

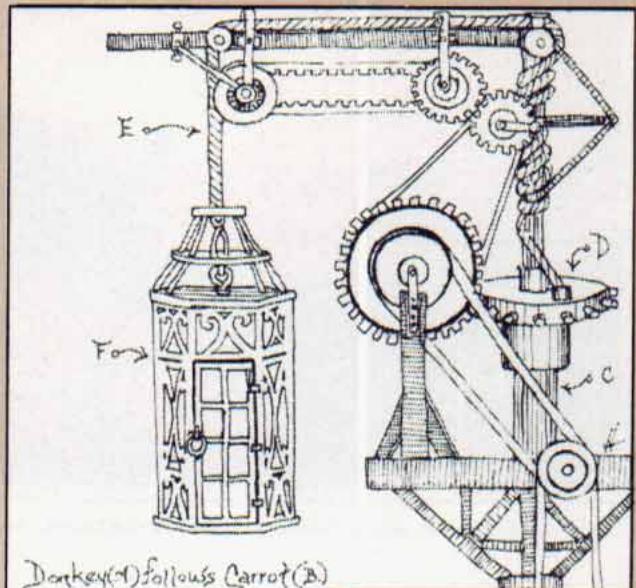
—*Dragons of Winter Night*

"Gnomes are engineers gone wild," explains Jeff Grubb, the engineer of gnomes. "Every redundant, useless, and excessive device ever conceived was created by a gnome. Only a gnome would design a car with fins!"

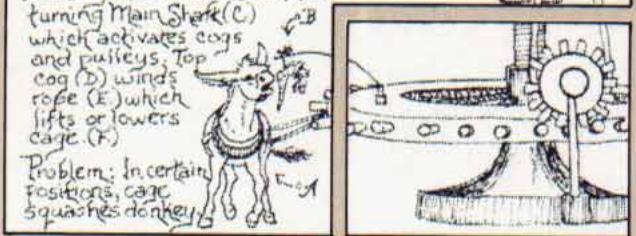
It is a frightening thought that the expert on gnomes, Jeff Grubb, was once an engineer. "We don't think Jeff ever designed any bridges that are currently in existence," says Weis cautiously.

The design team had a wonderful time with gnomes, so much so that meetings occasionally got side-tracked while they sat around dreaming up gnomish inventions and laughing until they cried.

"My favorite was the famous gnome Tunnel Lighting System that turned into the gnome Toaster Oven," recalls Hickman.



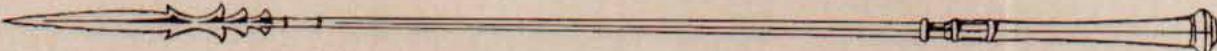
Donkey (A) follows Carrot (B) turning Main Shaft (C) which activates cogs and pulleys. Top cog (D) winds rope (E) which lifts or lowers cage (K). Problem: In certain positions, cage squashes donkey.



"Gnomish's Elevator," pen, by Valerie Valusek, from *War of the Twins*



"Dragons of Faith," oils, by Jeff Easley, from the 1985 DRAGONLANCE calendar



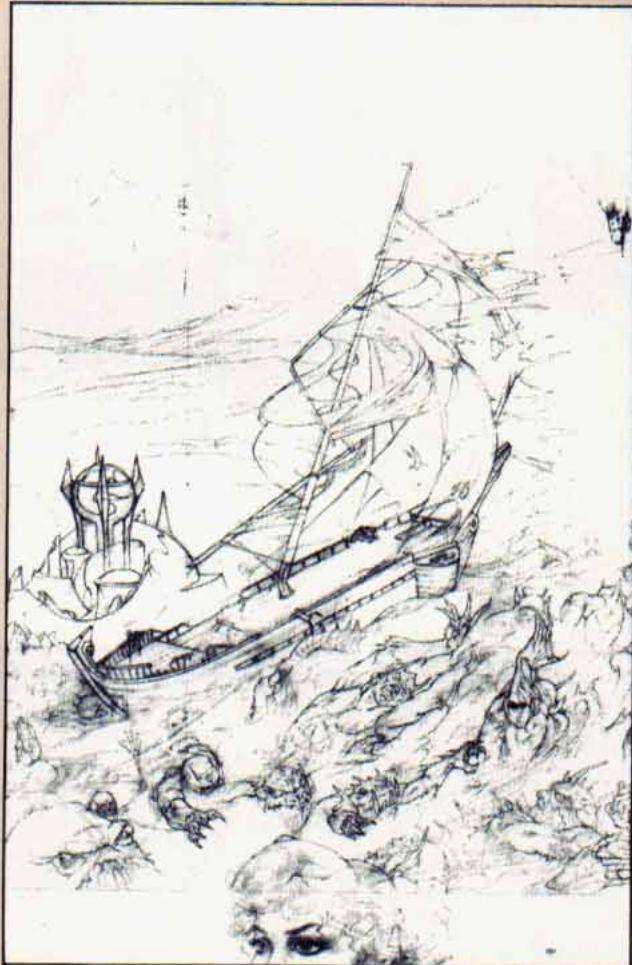
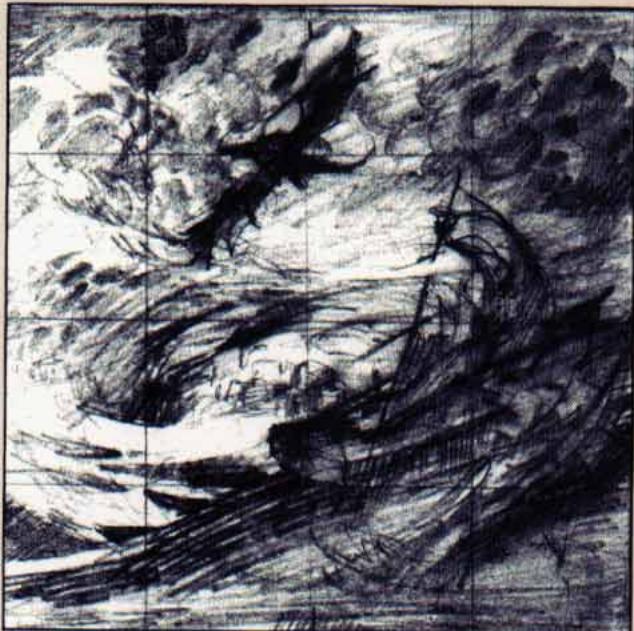
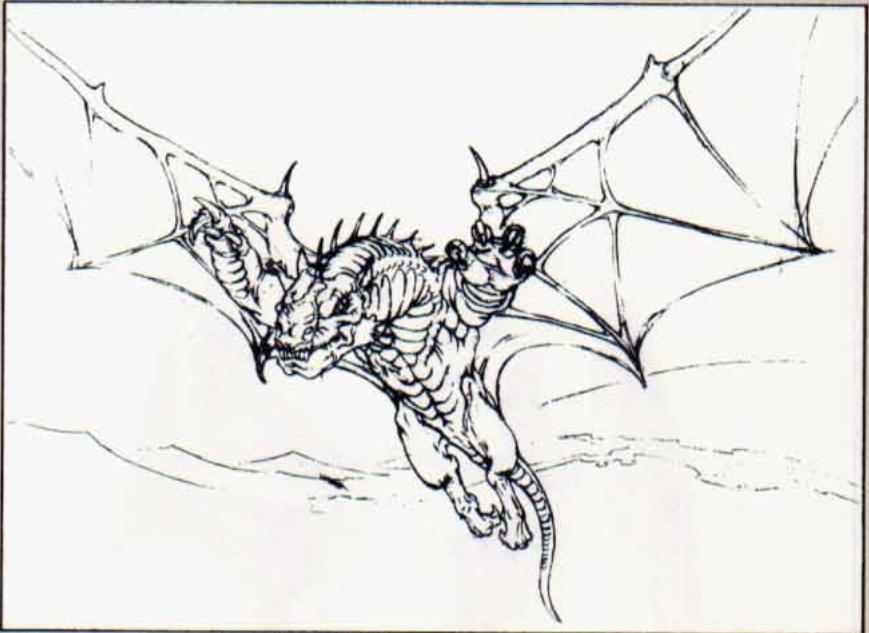
The Perechon hurtled forward, skimming along on top of the water as lightly as a bird. But it was a bird with its wings clipped, riding the swirling tide of a watery cyclone into a blood-red darkness.

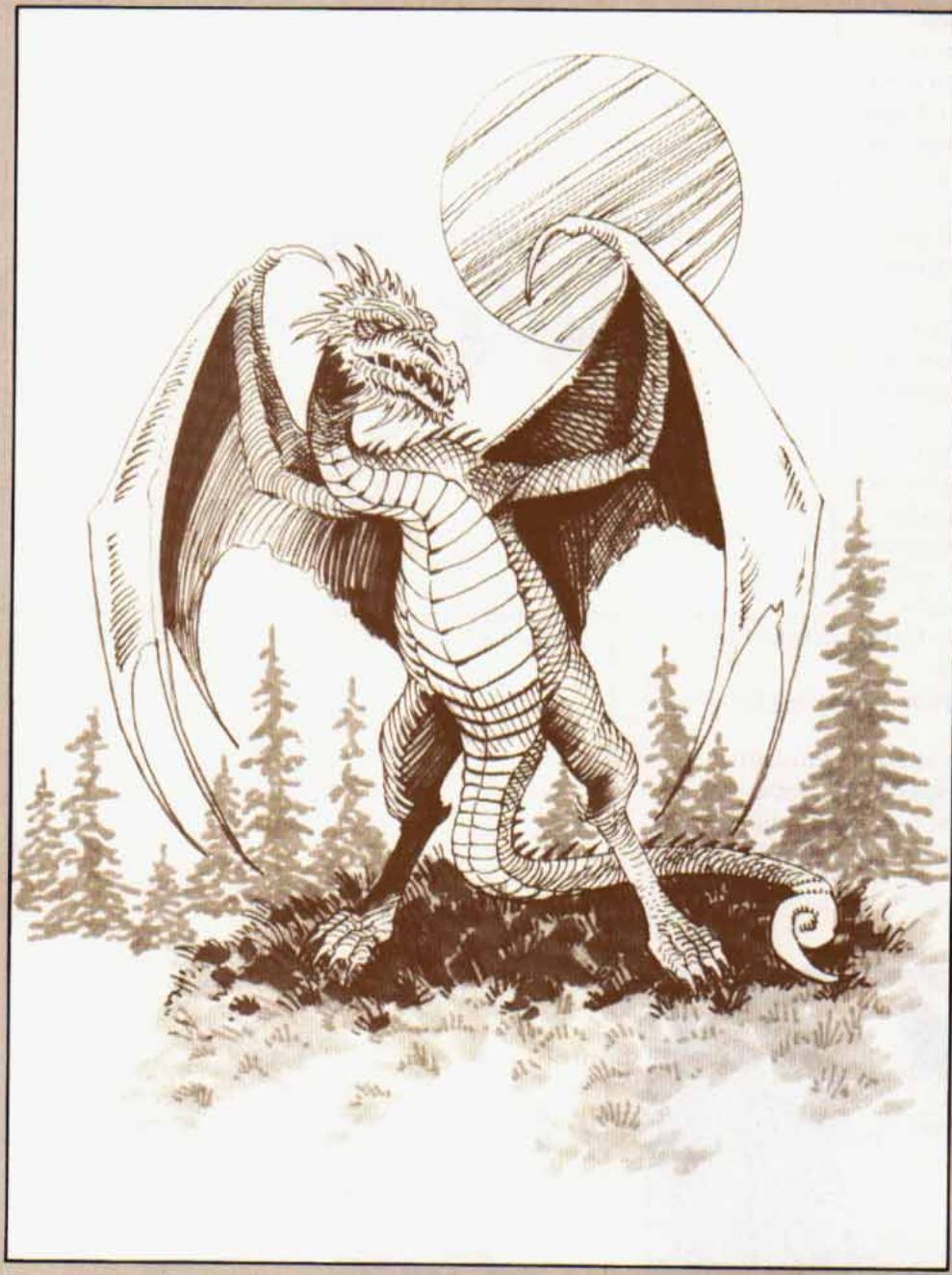
The terrible force pulled the sea waters smooth, until they looked like painted glass. A hollow, eternal roar swelled from the black depths. Even the storm clouds circled endlessly above it . . .

. . . In agonizing dreamlike slowness, the ship balanced on the edge of the swirling water, as if the very wood of the vessel itself hesitated in fear . . . With a final, heartbreakng shudder, the Perechon slipped over the edge into the swirling, roaring darkness.

—Dragons of Spring Dawning

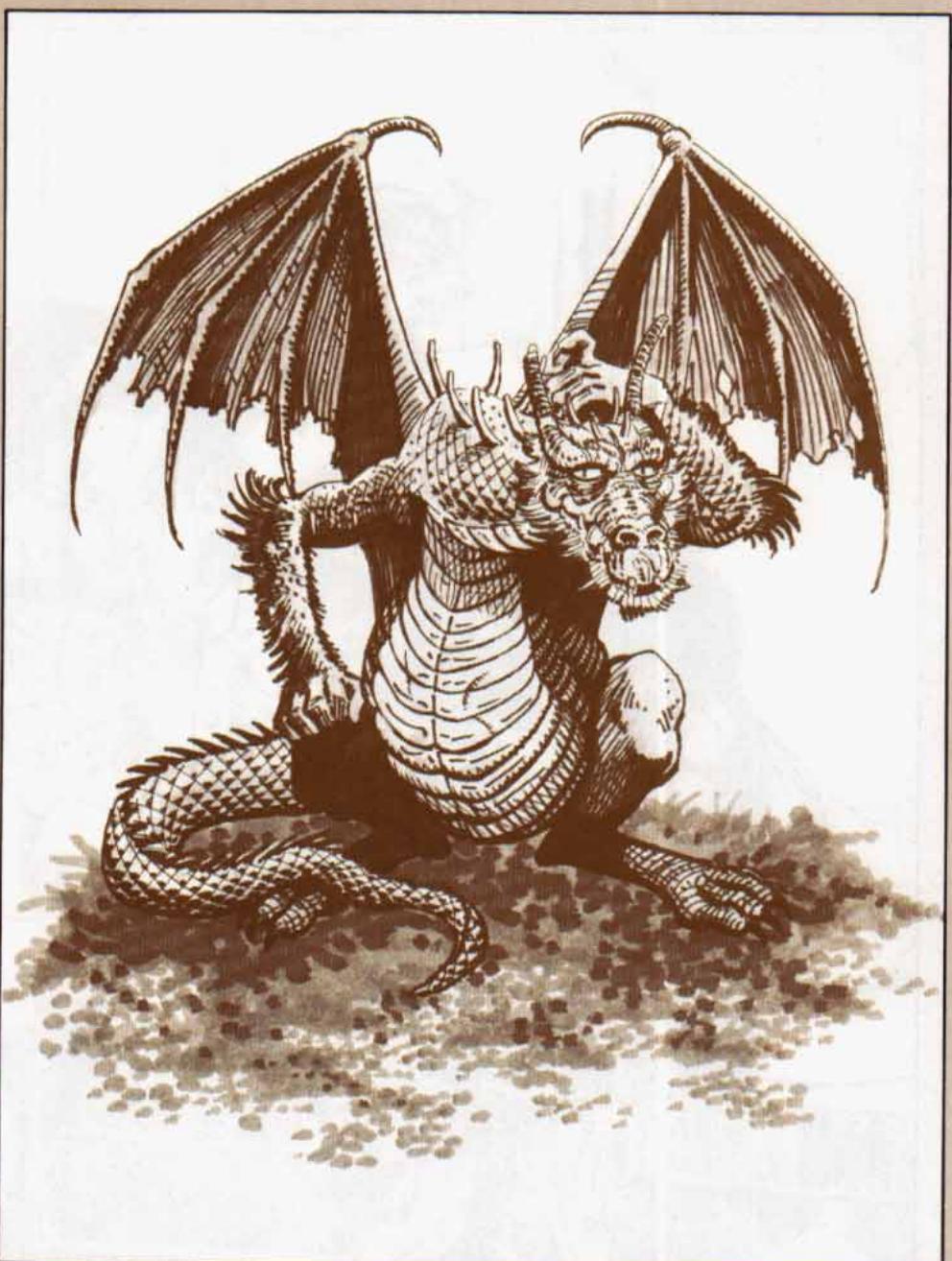
Jeff Easley divided the sketch below into units to maintain the proper scale between elements. Notice, too, the face at the bottom of the sketch on the lower right; it's simply an elaborate doodle.





Pen and ink drawings by Jeff Butler, from Dragons of Spring Dawning







Pencil sketch of unpublished research piece featuring Maquesta, by Larry Elmore



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